

FAMOUS MONSTERS OF FILMLAND

JANUARY K 50¢

NO. 26

EXCLUSIVE!
THINGS TO SEE ON
**OUTER
LIMITS**
TV'S NEW SHOW



A NEW DRACULA
FROM THE OTHER SIDE OF THE WORLD
THE SMALL AND THE TALL
HOLLYWOOD'S TINY TERRORS!

A Featured Creature
from the OUTER LIMITS
See Page 97



THE HUNCHBACK OF YOKOHAMA?

This Quasimodo-like horror-man from Japan very much resembles an Oriental version of Lon Chaney's famous make-up, don't you agree? (Plus something new has been added on his forehead: a couple of tendrils belonging to one of AE van Vogt's telepathic supermen, the slans.)

Quasi "Moto" appears in film titled MAJIN NO TSUME. Translation: ????? We haven't the foggiest notion (as the man in THE MAZE said) what it means.

But, like you, we've a yen to know its meaning, and 5 yen will get you 10 that one of our linguistic readers will write in before long to let us in on the secret of what MAJIN NO TSUME stands for.

You already know what FAMOUS MONSTERS stands for, so—read on!

INSIDE DARKEST ACKERMAN



MOST UNUSUAL FOTO OF THE YEAR Mythical conversation between Dr. Watson & Sherlock Holmes:

Watson: "I see nothing unusual about Forry's desk. The usual fantastic disorder. The same incredible disarray that always exists in his office. The visual evidence of a man overwhelmed by work. No, Holmes, I can observe nothing missing from the picture."

Holmes: "Nothing missing—?! Elementary, my dear Watson: **WHERE IS FORRY!!!**"

where ... indeed, is Forry. It seems to me that, nite & day since I rashly volunteered to drive from Los Angeles to Washington, DC, and back, ringing doorbells, I have done nothing but 25 hours a day sit at that desk—ignoring my own doorbell (and phone bell), to the detriment of my local popularity & professional business opportunities—writing, writing, writing this issue of FM and #8 of SM and contributing to SCREEN THRILLS ILLUSTRATED ... all so that I could be away from my desk for 6 weeks to go riding, riding, riding 'round the country at the wheel of a car.

Special thanks to Wendyne Wehrman for getting all the invitations in order, burning the midnight oil minutes after midnight while calculating distances & times, maintaining the master route.

1,195 readers of FM had indicated a desire to meet me, en route, up to the time of departure. Last minute invitations were still mounting up at the rate of about 15 per mail delivery.

I am gratified, from my fan mail, that the majority of you have ratified the policy of FM as a personality publication and that, buyin' large, you buy the personality of Ye Ed. But in a batch of 370 "like" letters, last week, I suddenly hit one that stopped me stone cold dead in de casket. And it was from a girl, to boot; not that I usually approve of booting girls. Said she (and she shall be nameless, to protect her from being torn limb from tree by the We Beck Ack contingency)—said she: "The one thing I like about other monster magazines is that I don't eternally have to read about Ackerman." That really rocked me back on my heels, till I stopped to realize that they crucified Christ, shot Lincoln, some people don't like Bloch and even Ray Bradbury (whose imagination is currently being employed by the United States Government to the tune of \$17 million)—even Ray Bradbury to this day occasionally gets a rejection slip. I dare say no man in all of recorded history was ever totally universally liked—so why should it surprise me that I'm no exception? I know all my life I've heard Will Rogers quoted as having said that he never met a man he didn't like, but, then, he never met Hitler or Mussolini or Eichmann. Also, all my life, I've been waiting to meet someone who knew Rogers personally, absolutely convinced that they would confess to me that they once heard emmelle Will mention somebody he couldn't stand for soar apples.

Well, so much for that subject, I'm sorry the Forry egoboo in these pages drew an ego boo from the lady in question, but there's one thing for certain: if it's a leak of Ack that you prefer in conjunction with your filmsterism, you may be sure you'll find NO Ackerman in overwhelming quantities in Brand X monster magazine.

Also brands Y & Z.

I've been told, by someone who unfortunately forgot where he saw it, that FM got a nice plug in a teenage mag that was probably on sale during May & June and had an on-sale date of July on it. I'd be awfully grateful to anyone who remembers and who would write to me c/o the Philadelphia address; or, better still, if possible, send the page from magazine. As a matter of fact, I'll make that a standing request: anyone seeing any publicity for FM of FJA in a newspaper or national magazine, I'd be extremely appreciative if you'd mail it to me c/o our publication office.

Finally, will you forgive me that, just this once, the actual news in the news dept. is extremely skimpy and it's mostly pictures? I just finally flaily ran out of time to do any more work before leaving for the tour.

Back in 60 days.

Forry

post mortem



PRIZES this issue to CHRIS FELLNER of Osbornville, N.J.; TERRY KUDER, Brewerton, Wash.; G. JOHN EDWARDS, San Francisco, Calif.; CHRIS MORRIS, Evanston, Ill.; & MIKE FRISBIE of Clear Lake, Iowa. To each of these, for especially appreciated contributions, a breathtaking free foto, suitable for framing, at the capital of the world of 2026—METROPOLIS.

DEATH & TEXAS

I have watched FAMOUS MONSTERS grow & mature thru 23 issues. I can't honestly say it has improved—you're still doing the same things you were doing in No. 1—but it has definitely matured. The only other monster-movie mag which even approaches FM is Fantastic Monsters of the Films, and only because it's such a close imitation. So close, in fact, you should have grounds for suit. The conclusion of the Dracula article & the same on Harryhausen were fascinating. I am an avid Harryhausen fan—I saw JASON & THE ARGONAUTS three times in 2 days. Ray has reached a stage of perfection that will be difficult to improve. His stop-motion work hasn't improved—it's been perfect for some time, when the budget allowed—but the matte work is for the first time almost flawless. However, THE 7th VOYAGE OF SINBAD remains his best film even if the special fx weren't up to JASON. Harryhausen's black & white films—excepting MIGHTY JOE YOUNG—were pretty dreary affairs when Ray wasn't at work. GULLIVER, MYSTERIOUS ISLAND and JASON have improved somewhat but are still somewhat hollow & listless. Ray needs a director who can keep the live portion of the film as exciting & fascinating as the effects scenes. I wish to contribute a few bits of information of which you do not seem to be aware. ZEX, which you refer to occasionally, was released in 1960 as THE ELECTRONIC MONSTER, a miserable adaptation by Chas. Eric Maine of his pretty bad novel "The Man Who Couldn't Sleep." THE PLANET OF EXTINGUISHING MEN has been released as BATTLE OF THE WORLDS. Was the film you listed as DEATH COMES FROM SPACE released as FIRST SPACESHIP ON VENUS? (No, it was a dubbed Italian film released under practically the same title, DEATH COMES FROM OUTER SPACE, whereas FIRST SPACESHIP ON VENUS was an E. German-Polish collaboration known in Europe as THE SILENT STAR and SPACESHIP VENUS DOES NOT REPLY.) Is Pal ever going to start THE CIRCUS OF DR. LAO? (Now known as THE 7 FACES OF DR. LAO, Geo Pal has phoned inviting me into the set.) Has the Austrian film APRIL 1, 2000 ever been released in the US? (Yes, I saw it several years ago, fairly amusing, as I recall.) I actually hope Bert Gordon has decided against filming METROPOLIS unless he has suddenly acquired some talent. I know he's a friend of the editor's and has the best intentions in the world but can you honestly say he's ever made a good

picture? THE MAGIC SWORD was his best and it was pretty lethargic. METROPOLIS would have to be in the FORBIDDEN PLANET class for special fx and THE INNOCENTS class for directing & acting. Gordon just hasn't got it. Well, I've passed on my meager information, asked my questions, insulted the only producer in Hollywood really devoted to science fiction & fantasy timing and generally got a good taste of my foot.

TOM REAMY
GALLAS, TEXAS

THE PRIDE OF FRANKENSTEIN

If I can get a drawing printed in FM I will be very proud.

JAMES W. LAKE
WINNIPEG, MANITOBA, CANADA

NOTORIOUS PRETORIUS



• TRESKER BY JAMES LAKE

CAPSULE COMMENTS

No. 24 tremendous! "Amazing Ackemonster" very good. Re Alan Nunn item, his friend was no doubt referring to Fantastic Monsters when he spoke of Fabulous Monsters. As to being better, a little color doesn't help it. After reading, when Forry mocked World Famous Creatures, about Lugosi's Life Story, I looked it up myself to find it absolutely true. Their article on THE BRIDE OF FRANKENSTEIN had only 2 pictures, on HORROR OF DRACULA only 1 picture & less than 100 words!

ARIS (KHARIS, AROUS) HAMBERS
GRAND RAPIDS, MICH.

SERIOUSLY SPEAKING

I am going to try to put all the compliments, criticisms, opinions & questions I have formulated thru the years, as I read FM, into this letter. First, the compliments. Your magazine has an aura about it that can be summed up in one word: quality. The fotos, the articles, even the print itself has a quality unlike some

of your so-called competition. Two of them use some reproducing process for their fotos that gives them a cheap appearance, exactly like those found in newspapers, composed of those millions of irritating little dots. Another prints whole pages in annoying colors. Your reviews of the latest films are very good and make one wet his lips for more. "Inside Darkest Acule" is excellent, to say the least. Finally someone has the nerve to give credit where due & "thumbs down" to the lemons. I used to feel that horror magazines had to praise the rubbish ground out of Hollywood to keep in good standing with the studios until I found your "Dante's Inferno" article. Your "Menace, Anyone?" by Bloch was truly excellent, starting a badly needed series of "think-pieces." Issue No. 11 was your best yet, in my opinion. Not an inch wasted. Pve article and Jekyll & Hyde history slot Your biographies are delightfully long & crammed with information. Take for example your Lon Chaney Jr. bio—it was 8 pages long while a competitor could only fit ½ into their mag with exactly 2 paragraphs of written material! Your transformation into a 100-page giant is very satisfying. Keep filling issues with first-rate articles like your BRIDE OF FRANKENSTEIN triumph in No. 21. Well, most of the compliments—on to the criticisms: What happened to the reported on No. 8 "Further info & fotos" on SPACE INVASION OF LAPLAND? (Pic was finally released as INVASION OF THE ANIMAL PEOPLE. Set of advance fotos we had from it, direct from Sweden, was lost in the mail.) What happened to the second foto from 7 FOOTPRINTS TO SATAN in your Hidden Horrors dept., issue No. 22? What I said about the picture turned out to be so long—longer than estimated—that there wasn't room to run the 2d foto. No one in New York realized this until it was too late to change the reference from "2" to the H-MAN foto.) What happened to the foto of the K-MAN that was supposed to be found on p. 73 of issue No. 22? (I don't know I mailed it to New York, marked for publication on that page, but maybe some Thief of Baghdad-in-the-Hudson wandered into our office and swiped it before it got printed there, and a substitution had to be made.) A few of your articles were slightly terrible. Nobody can be perfect. I think you have received enough letters panning your "Mad Labs" & "Mad Robots" to give you an idea of what I got of them. (Maybe we should publish THE RUST OF FAMOUS MONSTERS, a one-shot reprinting "Mad Labs," "Mad Robots," "Nollywood's Hottest Horrors," "Where on Earth?" & Other Bums—plus 500 pages of ads—selling at \$5 a copy, so everybody can ignore it & be grateful to us for all the money we've saved them! In No. 19 you got bogged down when you wasted 10 pages with fotos of "5 & 10 cent store" Halloween masks in "Monster in

(Continued on page 6)

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FORREST J ACKERMAN

editor & writer

JAMES WARREN

founder & publisher

HARRY CHESTER

way out layout

STEPHEN JOCHSBERGER

editorial research

WALTER J. DAUGHERTY

special photography

LEE IRGANG

managing editor

BEN TAUBMAN

advertising

Foreign Correspondents

Chris Collier

Philippe Drulliet

Noda Koshiro

Jean-Claude Michal

Norman Partridge

Jean-Claude Romar

Giovanni Scognamiglio

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THIS ISSUE DEDICATED TO Klaus Umbreit, "The
Wizard of Wuppertal". We confess we were a little
startled when we first saw this tale of our friend
& benefactor. You'll have to admit he looks more
like a fellow experimenter than a wizard. We had
figured him for a man who would stand out in a
crowd—but not this far out. Not because he's far
ahead of many in the consistent photographic talents
he's done both his personal & SHOCK!—we
quietly salute our star afar, the Semi-Klaus of
Old Germany, proven Thruout Umbreit.



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Christopher Lee . . . George Zucco



TERROR

He needed no light for his business, which was dying. And I needed no light for my business, which was killing. He was like a puppet on a string, doing a jig as his dance of death of Kell's feet. Terror, a novel about a Chicago suburb, an old ideal, ends murder cult. Written by Robert Bloch for your gruesome pleasure.

HORROR 7

He has trafficked with tenants of the tomb, and his body has lain in grave-earth beside the dreaded Vampire. For him there are no secrets in a madman's skull. Robert Bloch, modern master of Horror offers you 7 special masterpieces for your quiet reading pleasure, with the lights on of course.



THE HAUNTING OF HILL HOUSE



Hill House, not sane, stood by itself... within walls continued upright, bricks met neatly, floors were firm, and doors were sensibly shut against the stench of Hill House, and whatever walked there, walked alone. The story on which the MGM movie was based.

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(Continued from page 4)

the Basement." Now for some of my opinions. I am very glad to see you have cut out the sickening puns & replaced them with facts & the seriousness this medium deserves. Your competition, except for one, plays these films for laughs, a most disgusting situation. I hope you will leave the robots & Flash Gordons for other mags. They don't belong with monsters; they tend to destroy the whole atmosphere you are supposed to be putting across. That one mag I mentioned doesn't play these films for laughs has more of a Gothic atmosphere about it but lacks the quality you possess. Suggestion for a Filmbook: HORROR OF DRACULA. To those who have seen this film, they will know the admiration that I am trying to put into these words. Horror was built up psychologically as you anticipated, yet feared, what would occur at any minute. The attempted premature burial of the helpless woman by the hideous Count Dracula, the driving of the stake thru the heart of the writhing & screaming vampire-bride, the phantom horses thundering thru the misty forests; and the gripping climax when Dr. Van Helsing (Peter Cushing) brings the Count to his just end, all formed an absolute atmosphere of nameless terror & fear never to be forgotten. Christopher Lee is, in my opinion, a far better Count Dracula than even the old master, Bela Lugosi. Before closing, I would like to ask if you could give me the addresses of Hammer Films & American-International. (AIP, 7165 Sunset Blvd., Hollywood 46, Calif.; Hammer, 113 Wardour St., London W.1, England.)

CHRIS FELLNER
OSBORNVILLE, NJ

THE FEATURED 4

In your first 23 issues Boris Karloff led with 124 pgs, Bela Lugosi next with 83; Lon Chaney Sr., 44; Jr., 39. You printed 195 articles.

CHRIS MORRIS
EVANSTON, ILL.

With all the time you spend on research, when do you find time to read?

FOWL PLAY

You chickened out. I am now the proud owner of 2 FMs & would have more but you chickened. I could send for them, sure, but it's too much trouble. In your Sept. 1962 issue you had a coupon which said, "If your newsdealer doesn't sell FM we'll pay him a visit he'll never forget." Hal! How could he forget if you didn't come? You didn't go there (Louise Gettler Paper Store). You won't print this because it would ruin your name (What name?). If you do print this send me the book, I'll frame it. (I framed in Freepost)

DANIEL SOLLA
FREEPORT, PENNA.

● Cowardly Jim Werren & Rotten Eggman hope you enjoy this issue of FAMOUS CHICKENS OF FILMLAND.

MORON MR. ACKERMAN, OH—NO—MORE ON MR. ACKERMAN

"Amazing Ackermanster" was the kind of article about our leader that I had awaited for 5 years; more on Mr. Ackerman, please. "Hall of Flame" especially good; how long I've waited to see a picture of Kiko in a monster magazine. "Werewolf of London" superb, I enjoyed your Filmbook more than I did the film itself! "Filmuseum Acquires FIA" a great honor, another fine achievement for the ever-growing FM. "Phantom Revisited" an excellent tribute to one who really deserves it, Mr. Chaney. But I was electrified, stupefied, mystified to see everyone's old friend KING KONG again in the pages of FM. The wait for the giant article on Kong will be sheer torture. I think KK is the finest film, monster or otherwise, ever made. CLEOPATRA is a "B-flick" alongside it! This ridiculous piece of nonsense KING KONG VS. GOOZILLA is typical of movie makers today endeavoring to capitalize on the beauty of the classics of the past. Today some tiny little company slaps together a trashy bit of mediocrity in a couple of days, sticks a flashy title on it, and sits back & counts the returns while the unsuspecting public eats it up readily. It has been so with FRANKENSTEIN & DRACULA. Classics of the reel era of movie-making, they have been capitalized upon by ridiculous vehicles of celluloid such as TEENAGE FRANKENSTEIN, FRANKENSTEIN'S DAUGHTER, BLOOD OF DRACULA, etc. And now with Kong. "What's in a name?" It's all in a name! If this new picture was entitled GOOZILLA VS. A GIANT GORILLA it, I will venture to say, would not gross \$6 the receipts it would with the name of King Kong applied. I sincerely hope this will be the last film that will use the fine name of King Kong to fool the public and make the producers' wallets fatter. My sentiments exactly. After the preview I remarked, "I'm sure we wouldn't all object so much if they'd just called the picture GOOZILLA VS. JAPANESE GORILLA, but the man in the monkey suit won't 'ear' Kong, not by a missing model's worth & a master animator's warmth." Gile's widow was nuer to tears that her worst fears would be realized at the preview & couldn't bring herself to attend; similarly, Monty Schoedsack couldn't subject himself to witnessing the sacrilege. "Kong" looked clownish, floating thru the air supported by balloons. For the records, however, I will agree with the majority that the giant octopus was tremendous, the unbilled, unannounced hi-lite of the picture.—FJA! Let no one tell you that you do not improve with age for each issue

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● KONG by KLINE

seems a crowning success over its already wonderful predecessor.

LARRY RICHARDSON
BURLINGTON, NC.

FILMBOOK FAN

Your recent practice of including a Filmbook on each issue is the best idea you've had yet. Your "Werewolf of London" feature was really well-constructed & interesting but I happen to be one of the legions that prefer Universal's 1941 classic of horror tinged with pathos, THE WOLFMAN. This is my idea of an excellent horror picture. Why not make a Filmbook of it? You needn't worry about seeming to copy other mags because you're bound to do a far better job & give more complete coverage than they possibly can.

BRUCE STEFFEN
SANDSTON, VA.

● Such confidence is rewarding. Thank you. We will no doubt get to THE WOLFMAN and FRANKENSTEIN MEETS THE WOLFMAN in the fullness of time.

CHOPPING BLOCH

It is true that horror movies are not what they used to be but Mr. Bloch goes too far. For one thing, he generalizes too much. For another, some statements he makes are absolutely incorrect. His definition of "horror" is much too literal. No one goes to the movies to be actually horrified. A horror movie is one by which the viewer expects to be more or less frightened. When referring to a film, "horror" has a different meaning. The only real horror films are films which show horrible events which actually happened in real life, like the Nazi atrocity films or an execution film. But no sensible person can be literally horrified by a make-believe movie, no matter how realistic it is. People realize that the movie is not real. In pt. 2 of "The Clown at Midnight" he started off with a sour-grapes comment about the great

Lon Chaney Sr. If you ask me, Robt. Bloch is also one of the persons with a "distorted idea of what constitutes real horror"—in a motion picture. What Bloch says about Karloff is more or less true, mostly less true. Mr. Bloch shows his ignorance concerning "horror" films when he tries to pass off Bela Lugosi's portrayal of Gecula as a "nocturnal prowler." He gets ridiculous in his conclusions at this point. He goes on, spouting his narrowminded one-sided views but it isn't even worth criticizing. Robt. Bloch has really no place in your magazine. I would rather not see any more of his generalized denunciations in FM again. Robt. Bloch reminds me of a little kid coming out of a movie house on a Sat. afternoon with a friend. His friends ask, "Boy, wasn't that picture WAR OF THE WORLDS great?!" The kid, wrinkling his face & kicking a can, says, "Aw, it stunk. I could make a better one any day!" The kid, like Bloch, is full of childish jealousy because he thinks he knows all there is to know about "horror movies."

LAWRENCE CONTRATTI
E. ELAHURST, NY

AN ERR OF ERUDITION

Not that I am a better judge of monster movies than Robt. Bloch, nor have I begun to see half the films he has. I am not cursing his fiction (after reading his "Psycho" I bought an Insane Asylum and put my dog in it) or his movies (after reading "The Couch" I sold the place, bought an ice-pick and gave it to my dog. He hasn't stopped chasing the cat yet.) But the purpose of this letter is to clear up a mistake which Mr. Bloch has made in his last 2 articles in FM. In both he tells of the sequence in Val Lewton's THE CAT PEOPLE where the girl tells her mother to open the door and the mother thinks she is only playing. Then comes the scream, the silence . . . and the blood. But please tell Mr. Bloch this scene was not in

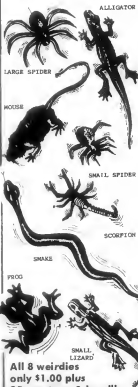
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(Continued from page 7)

THE CAT PEOPLE but in the 1943 production of THE LEOPARD MAN. As much as I like your magazine & Robt. Bloch, I am surprised that no one has caught this err.

L. DEAN ROGERS
RICHMOND, MD.

• Perhaps, now that you see your own error (the spelling of your last word in print, you will realize how easy it is to make mistakes. (Eek)

THE OBJECT OF THEIR AFFLICTION



• Critic Bloch, Criticized

BLOCH'S A MENACE

Upon recently rereading Mr. Bloch's "Menace, Anyone?" (reprinted in our 2d Yrlik) I was completely astounded at the views taken by the author. He condemns anything & everything that doesn't fit into his descriptions of pure horror & pure science fiction. Defining science fiction, "The stress should be on science," says the great critic. Hal! If all the producers made sf films the way he wants them we'd all be listening to scientific proof that there will never be such & such or we will do who-knows-what. What does Bloch want, an explanation for a movie? A term report? Science fiction is supposed to be a story, not a documentary. It needs a plot, with things happening; and yet that is just what the Big Man is degrading! I do agree with Bloch's definition of horror. It is literally the art of scaring people out of their wits. (I guess that is what he was saying.) But what he doesn't seem to realize, or doesn't want to, is that most of the films these days, or at least a few years ago, aren't supposed to be dedicated heart & soul to frightening people! Mr. Bloch has to give in sometime, it's just undeniable—there is a new section of fantasy films: The monster film. I'll admit, the public is getting pretty darned confused about the differences between sf, horror & monsters, but there is a significant gap between all 3. Each is a separate field on its own, and the films these days are primarily made for the monsters. One source of confusion is that Creatures & Things are often used in horror movies, and they are usually quite scary or they wouldn't be monsters, but there is a difference in what they are used for. I also reread "Kongaroo Meets Robert Bloch" in FM No. 13. Graham Stone says FM doesn't promote sf. What Mr. Bloch says in reply is true but there is also the fact to be recognized that FM is just what the title says, a monster magazine. It is not supposed to stir interest in sf, except thru the places where the 2 meet, but it does some. I started getting interested in space & the future thru FM & SM. Monsters are now emerging, after their garbage-pail beginning in the Feeble Fifties, as another branch

of that wonderful world of fantasy. What happened to "The Wolfbane Story" by Bjo Trimble & A Cast Of Thousands?

(That was a typographical mistake; it should have read, At A Cost of Thousands. Bjo's work comes very high and, although we have already given her a couple advances amounting to 2000 soles, 900 farthings, 85 pennings and 1/2 mill, she will still not release her feature article to us until we have paid her final price of 500 meetings.)

JOHN D. BERRY
BRONXVILLE, NY

THERE IS NO TRUTH TO THE RUMOR THAT ROBERT IS REALLY THE BLOCH NISS MONSTER Bloch has gone too far this time. In "Calling Dr. Caligan" he says there is no such thing as a horror movie! Too far. Not only has he slaughtered monster films in his Philip Wylie-type articles but he even sneaks in comments in his short stories too! I can see where some of Bloch's criticisms are valid but his analogy that no real horror movie has been made yet is very invalid. It seems that all he can find in horror movies are isolated scenes. You can't make a movie based on one solitary scene. As far as his style of "true horror" goes, it must be something like his short stories. Bloch's writings, like the works of Poe & Lovecraft, are too short to be incorporated into a full-length film without drastic revision. In the case of Poe, some of his stories had so little action that they could never be filmed. Bloch & Lovecraft used detailed mythologies with their own special demons. This type of horror was fine for short stories or a series but not for a motion picture. "True horror" stories, then, are short & to the point, not expanded nightmares. Bloch's novel length works so far have been on looking into the minds of psychotics. They generally fall into Bloch's analogy, "Look out, the crazy man is loose!" So far, Bloch has made popular the psychodrama or horror film based on insanity. They have always been around but it took his PSYCHO to make them popular. Now films like WHAT EVER HAPPENED TO BABY JANE?, THE MANCHURIAN CANDIDATE, CAPE FEAR, THE COUCH and others are capitalizing on the Horror Movie popularity, using the same billboard adjectives formerly used for monster & terror films. The psychodrama is an interesting addition to terror films but hardly a replacement for all Horror Movies. In some cases, psychodramas get involved with touchy adult themes & cannot be seen by children, who are usually the biggest fans of horror flicks. Bloch seems to set himself up as an authority on true horror but then he is only one person and the fans who frequent horror movies are in the millions. He has seemed to forget that horror movies, as such, basically try to make the unbelievable look believable. That radio speech of Lugosi's you printed not long ago said the same thing. Lugosi had to use all of his talent to make a totally unreal character like Dracula look plausible to the audiences. Bloch's horror creations on screen have dealt with madmen—existing things. Most of the original horror movies were vanguard efforts because they strove to make unreal things look real on screen. With modern special fx, as witness the works of Harryhausen, this is a special field that can do the unbelievable. Bloch has picked & backed at the old horror standards but I would like to see what he would have done with them. How would Bloch have done,

famous monsters of filmland

say, the original FRANKENSTEIN or DRACULA, if he were the director & screenwriter? How Glen would these clides have looked if they lived up to Bloch's standards of "true horror"?

GUY ROBT. BAENEY
BUFFALO, NY

WHAT EVER BECAME OF BOBBY BLOCH?

There's a difference between horror & monsterism. Horror is most usually a macabre element, a fear, a phobia, a ghostly sight or thing or event. Monsterism focuses mainly on the havoc & destruction created by the menace involved. KING KONG was a monster but DRACULA was not. Dracula was a head whose powers were limited, whose means of destruction were many. Horror itself can be divided into 2 divisions: 1) morbid horror and 2) horror motivated by fear. More generally a morbid picture will do more to shock, appall & disturb the individual than it will scare him. Another thing, it's releases like SUDDENLY, LAST SUMMER that capitalize on morbidity that gives the better flicks a bad reputation. Had Joe Dante Jr seen this film I'm sure he'd agree. Just as we need to laff at our fears, we don't require morbidity to deliver them. So far the way you've been playing up to Lon Chaney Sr. has proven destructive. Look at the way you shove the others & keep clinging to him. 98% of Chaney's roles were those of freaks, Orientals, etc. characters who were hardly monstrous in any way. Man of 1000 Faces is a good name for Chaney. Mr. Monster is not. Before concluding I would like to credit Miss Wendyne Wahnman for her line selections of scientific films, most of which Bloch overlooked. I beg of you not to publish any more of this man's unpleasant views toward our current thrillers.

DAVID STODHARTY
HAWKWOOD, NY

A KING WORD FOR A RECENT RECIPIENT OF NARNIS COMMENTS

Everyone likes Bloch, and if they don't they should at least respect him—and if they don't, they shouldn't read FAMOUS MONSTERS.

JOS. MARCHELLO
FOREST MILLS, NY

... THAT NO ONE CAN DENY

Robt. Bloch's "Caligari" article great. Allow me to add 5 more moments of true horror that no one can deny! (1) At the very beginning of MIDNIGHT LACE, when Dennis Day is walking thru the foggy cemetery, steps on a grave, and all of a sudden a maniacal voice threatening her from the grave! (2) The sequence in THE BIRDS when Tippi Hedren is slowly ascending a stairway to an upstairs room where the birds are waiting for her! (3) When Boris Karloff screams in rage & sorrow to find Ygor "dead" in SON OF FRANKENSTEIN! (4) The famous fight scene in HORROR OF DRACULA between Christopher Lee & his female vampire bride, Melissa Stribling. They attack each other like cats, hissing, screaming, with vicious fangs & glaring red eyes! (5) The recent Twilight Zone episode, titled "The New Exhibit," true horror each time one of the wizen murderers comes to life & kills. I want to congratulate you on publishing the "Gare" John letter in Leslie Ackerman of issue No. 23. I don't blame you for blowing your top, I did.

ROLAND BOURASSA
LACONIA, NEW HAMPSHIRE

WAY OF LIFE FOR MONSTER FANNE

Long live Forry Ackerman & FM! Without them I, for one, would be lost. Ever since I was first introduced to your fabulous magazine via issue No. 11, FM has become a way of life for me. Altho I have nothing against the recent RAVEN (as a matter of fact I enjoyed it immensely!) I can see how the public was misled by the ads. Advertised as a straight horror adventure, with such lines as "Take the break from out my heart," it was actually a comedy. I think the promoters shouldn't have leaned on Poe so much for obvious reasons—it was really the work of Richard Matheson. All in all, I think this was the audience's only gripe. Karloff, Price, Lorne & a tremendous sequence involving the duel of the wizards made up for this. The article on Bert Gordon was interesting. Altho Mr. Gordon has come a long way, I think he should have laid off on the giant insects. These insects might have delighted an entomologist but certainly not anyone with a reasonable amount of intelligence. So his earlier films were abominable! But his newer films like THE MAGIC SWORD have redeemed him. I most readily agree with FIA about THE INVASION OF THE BODY SNATCHERS. I saw the movie on TV and even between the commercials it managed to scare the wits out of me! Issues 21 thru 23 all tremendous. BRIDE OF FRANKENSTEIN feature spectacular! Story, stills, behind-the-scenes accounts & pictures all indescribable! The film was truly a classic of horror pictures. In some respects it is even finer than the original FRANKENSTEIN. Karloff's performance was touching & moving, invoking pity for the Monster—that poor lumbering confused creature scorned even by the Almighty. Also in issue No. 21 I enjoyed the picture of Boris Karloff in The Incredible Doctor Markesan Thriller television. The thing that impressed me in issue No. 22 was the article on Boris Karloff. Author Nolan did a fine job of painting a flattering picture of Mr. Karloff. Please please have more on this great man while he's still around. You'll never go wrong.

PAMELA MARPLE
MORRICH, NY

Someone recently asked me who I thought would replace Karloff when he eventually passes away. I replied, "No one." He is irreplaceable, an original & unique personality like Jelous, Chevalier, Dietrich, and the late Frank R. Paul. We'll just have to face it, that when Boris Karloff goes, we've had it. We'll have lost our beloved best of modern times. We'll be sure, I hope these words come to your attention, Mr. Karloff, in the best of health, and that the remaining years of your life are a great source of pleasure & satisfaction to you.

—Forry Ackerman

TRUE HORROR

I cannot bestow enough praise upon Mr. Warren, Mr. Ackerman & the entire staff of FAMOUS MONSTERS, for turning out issue after issue such an exciting & interesting magazine—and that goes for the staff of your companion magazines SPACEMEN & SCREEN THRILLS ILLUSTRATED! Since FM has been improving by leaps & bounds, I have no gripe about the magazine itself, but at an incident related by Boris Karloff to Wm. F. Nolan in Nolan's article "Meal With A Monster" featured in your April issue (No. 22, Mr. Karloff said that he

(Continued on page 70)

NEW PLASTIC HOBBY KITS

MOTORIZED MONSTERS

In all the world, nothing is so brightening, so completely hokey, so much downright fun as these 3-dimensional monsters. Only if you've got a strong stomach and extraordinary courage can you assemble these wicked WILIND-ONS. We dare you!



THE BIGGER
Disgustingly designed to delight every monster... the most hateful hot-rodder you've ever seen. Unbearable!
8" Long—6 1/2" High—\$1.00



"DAVEY"—THE MOTORCYCLIST ROAD RASTER
So difficult, so daring, so depraved... fantastically fascinating. His mission in life is to snarl traffic. He's unbelievable!
8 1/2" Long—6 1/2" High—\$1.00



"DAGGY"—THE SUBURBANARE
A superdandy with all the elegance of an electric golf. Drives a car shaped like a casual sports cigarette and is an A-No. 1 speed. A perfect peep-toed commuter. 10" Long—5 1/2" High—\$1.00

CAPTAIN CO., Dept. M6-26
Box 6573, Phila. 38, Pa.

Hurry up & send me:

- ☐ THE BIGGER—\$1.00 plus 25c for postage & handling.
- ☐ "DAVEY"—\$1.00 plus 25c for postage & handling.
- ☐ "DAGGY"—\$1.00 plus 25c for postage & handling.

TO-MARROW'S TRAILERS

FOR FUTURE REFERENCE,
A SHOCKLIST OF CINEMA
THRILLERS TO COME

"DRACULA"...

"FRANKENSTEIN"...

"HOUSE OF WAX"...

"PIT AND THE PENDULUM"

AND NOW...

A NEW BLAZE OF HORROR
COMES TO THE SCREEN!

BORIS KARLOFF

THE

TERROR

COLOR...VISTASCOPE

STARRING JACK NICHOLSON AND SANDRA KNIGHT. PRODUCED AND DIRECTED BY ROGER CORMAN
SCREENPLAY BY LEO GORDON AND JACK HILL. A FILMBOY PRODUCTION—AN AMERICAN INTERNATIONAL PICTURES RELEASE

THE BURNING COURT. Based on John Dickson Carr's modern classic of the diabolical, it may be as good as—or better than—BURN, WITCH, BURN! "She was a legend—a symbol of total evil. She worshipped all that was baneful . . . made murder her religion . . . survived the fires of the righteous . . . and now emerged once more to bring terror & death to the helpless & the innocent." Guilt-ridden in 1861—yet lethally alive in the 20th century!

Ray Russell's X—THE MAN WITH X-RAY eyes took the Silver Globe prize at the First International Science Fiction Film Festival in Trieste during July.

THE DUNWICH HORROR sounds like it's on its way to the scripting stage at last as today (July 30) American-International picked up a copy of a Lovecraft volume containing it from my office.

Hammer Films will film Anne Blaisdell's novel, NIGHTMARE. Not to be confused with NIGHTMARE HOUSE with Guy Williams & Joan Blondell.

After he invents a telepathy machine there begin THE MISADVENTURES OF MERLIN JONES.

Natural marquee titles for a double bill: THE BEAR AND THE HIVE. Former's a fantasy, latter will be sci-fi.

A half-understood warning from a dead man starts the hackles rising in "a novel of action, horror & emotion" by John Blackburn called "A Scent of New-Mown Hay"—on its way to being filmed.

THE 7 FACES OF DR. LAO will run the gamut of gruesome make-ups from the Abominable Snowman to the Loch Ness Monster!

Completed: THE CURSE OF THE LIVING CORPSE and INVASION OF THE ZOMBIES.

THEY NEVER DIE started filming first week in July in Munich on a 20-week shooting schedule. It's described as "science fiction in plain clothes—no flying saucers, monsters or little green men." No monsters?!


Watch out for THE DEAD FROM BEVERLY HILLS . . . FATHER WAS A ROBOT . . . The 100 Days

(Continued on page 15)





THE HUMAN VAPOR.



BLOOD
on her
hands...

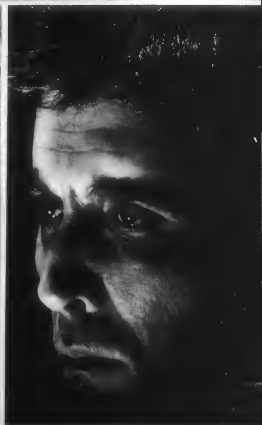
DOOM
in her
eyes...

SEE...
the ghoulish
monster!...
her mad fury!...
a sinister hand
that lives!

SEE IT FROM THE BEGINNING

DAUGHTER OF HORROR

This one's a mystery to us—whoever finds out first, fill us in!



They're all Christopher Lee! Top: In **VAMPIRES vs. HERCULES**. Bottom: In dual role in **CATHARSIS**. Left, as Fauts; right, Mephistopheles.

famous monsters of filmland



IN TERROR . . . Julie Harris feels that the monstrous walls of haunted Hill House are closing in on her in this scene from "The Hounding," MGM's fascinating story of the supernatural.



KISS OF THE VAMPIRE; Hammer/Universal

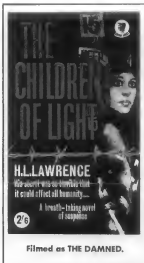


CONFESSIONS OF AN OPIUM EATER (with Vincent Price).
famous monsters of filmland



Those aren't wisdom teeth so you'd be wise to avoid them. Scene from **THE PLAYGIRLS & THE VAMPIRE**.

(Continued from page 10)



of the Dragon (TV) . . . **THE ADDING MACHINE** (Elmer Rice's famous fantasy play) and **MY SON, THE VAMPIRE** (British Bela Lugosi release).

kiss of the vampire

Departments commonly slighted in production of bloodcurdlers give an outstanding account of themselves in this production. Director & scripter have actually developed a number of characters in this gory yarn and color photography is generally distinguished. Handling of special fx produces a chilling climactic invasion of blood-thirsty bats that will satisfy the most demanding horror-bungry audience. The jolts that excite come in steady progression. —Larry Lipskin, HOLLYWOOD REPORTER.

monstrosity

Can the Old Man with the Scythe be cut down to size?—can Death be outwitted? This, the producers of **MONSTROSITY** tell us, is the question posed by their picture. They continue: in the ancient folk legends, horror

tales are told of blood-sucking vampire hordes crawling out of musty graves to prey on living bodies. The premise of **MONSTROSITY** is: will mankind be doomed to manufacture a race of ever-living monstrosities more dreaded than the vampires of legend? Will ruthless men & women of wealth & power buy, steal or kidnap the bodies of the young so that their own brains may live on forever in the bodies of their victims?

The story opens as Dr. Frank, operating in a secret laboratory beneath a lonely old mansion, finishes a series of experiments in transplanting living animal brains into human bodies stolen from a cemetery. Now he is ready for the final step—the transplantation of the living brain of an old woman into the living body of a beautiful young girl.

The owner of the mansion, hideous of face but with hoarded millions, induces 3 unsuspecting girls to come to her isolated estate, where they find themselves prisoners, victims-to-be of Dr. Frank's living body-snatching. The strange fate of the terrified trio—and the curious end that finally comes to Mrs. March's brain—these are the gripping nightmare elements of **MONSTROSITY!**

famous monsters of filmland

YOU AXED FOR IT

Hell, Boss! Just toss your request this way—no, not that way; this way—and Dracula won't rest until he's done his best to please you. Write Dept. UX4, 1426 E. Washington Lane, Philadelphia 38, Penna.



As he would have in real life—for, Hape Lugosi once assured me, he detested cats—the Eternal Lugosi turns his gaze away from the cat-mask on the opposite page. LUGOSI portrait by Oliver Sigurdson (from *THE BODY SNATCHERS*, RKO, 1944) for ALBERT E. JOHNSON, MICHAEL FRISBIE, GUY ROBERT BANEY, JOSEPH KRUCHER. Cat-mask to the right (shown far feline fancier ANTHON-BOUCH) is not from *THE CAT-MAN OF PARIS*... *CAT-WOMEN OF THE MOON*... *CAT PEOPLE*... or *CAT GIRL*. What, then? Can you guess? Do you recognize it? You might consider this a sort of second Mystery Photo, in case you were too quick to figure out the official one.

Only clue we'll give you is that a Frankenstein monster was in it. Answer, next time.

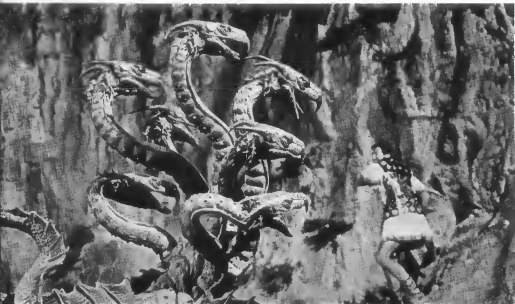


This Mystery Photo is from—oops, we almost let the cat out of the bag!



THE BIRDS is here for **SIDNEY C. HUGHES JR.** & **DANA RIGGI**, who wanted to be Hitch-shocked again by a dramatic scene from Universal's technicolor '63 release.

The 7-headed Hydra snops, pops, crackles & hisses once more at the command of **CLIFFORD MILLER**, **STEVE ROBINSON**, **TIM DILLENBECK** & **MIKE MURPHY**. From Harryhausen's latest, **JASON & THE ARGONAUTS**, Columbia '63.





Another shot that could well serve as a Mystery Photo, as we doubt very many of you will penetrate the disguise of this 100-year-old woman. While not actually from a horror film, the make-up of Agnes Moorehead in *THE LOST MOMENT* was so great that PERDITA SEDEPI requested to see it again . . . and we think it was a very good idea! (Universal 1947.)

"WEREWOLF IN A GIRLS' DORMITORY itself wasn't so great," writes J.C. LARK, "but the lycanthropus was pretty ferocious! I'd like to get a still look at him." Your whim is our command, Mr. (or Miss) Lark.

For KENNY SCHMITT & LARRY SPELL, David Pereslele came up with this swell portrait of a Morlock from the Wellsian sciencifilm produced by Geo. Pal, *THE TIME MACHINE* (MGM 1960).



the ultra small
the ultra small
the ultra small
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the ultra small
the ultra small
the ultra small
the ultra small
the ultra small

the SUPER TALL



Foot of 200' Jinji threatens to crush Sobu, the youthful **THIEF OF BAGDAD** in the Alexander Korda version of the perennial classic. (UA 1940 color.)

silent giants

The huge dragon opened wide its hideous jaws and spurted liquid flames at the intrepid SIEGFRIED. The year was 1923. The screen was still silent. Still, gasps came from the audience as they saw the size of the mighty land-brute in comparison to the heroic human who dared attack it.

Again a silent dragon roared—given artificial voice, perhaps, by the accompanying roll of thunder of an organ in the theater—and Doug Fairbanks, **THE THIEF OF BAGDAD**, dodged back just in time from the monster's fiery breath. Later, in the same classic of 1924, he fought an undersea spider bigger than himself!

The following year—1925—the screen crawled with the products of gigantism, 40 prehistoric beasts molded by the master hand of Marcel Delgado, animated by the genius of Willis O'Brien. They were the diverse dinosaurs of **THE LOST WORLD**.

the undersea octopus god

When **THE MYSTERIOUS ISLAND** astounded the nation in 1929, some sectors saw it silently; other, more advanced, portions of the country heard an accompanying musical score & a few crude sound effects. *All* saw the same staggering sequence (in the primitive green-brown-orange "technicolor" of the late 20s and early 30s) where the infuriated hordes of subsea dwarf-men loosed from its rock-lair their gigantic octopus to menace Capt. Nemo and the "men from above" who had invaded their watery realm in their strange craft, the Nautilus. Forry Ackerman reminisces, "To my wide 13-year-old eyes, that super-octopus looked as large as the main monster on the cover of the May 1926 **AMAZING STORIES**, where Frank R. Paul pictured an onslaught of land-octopi."

kong the kolossal

The wonders of gigantism rampant in **KING KONG** need not be dwelt upon in this article as they are concurrently thoroughly covered in the "Kong of Kongs" feature. However, we will mention that in its sequel a slightly less tall and considerably less ferocious Kiko, **SON OF KONG**, still managed to dwarf all human actors in the film, as did the assorted cast of vast prehistoric creatures.

Of the same physical stature as the behemoths of both **KONG** and **SON OF KONG** were the prehistoric creatures of **ONE MILLION B.C.**, but in dramatic dynamism they fell far short. The film itself was supposed to be a sort of documentary of life among the cavemen, featuring Lon Chaney Jr. & Victor Mature as Dawn Men daily menaced by huge reptiles, mammoths and, in the climax, a gigantic volcanic eruption. This film single-handedly—in fact some feel under-



In the clutches of the colossal DR. CYCLOPS! (Paramount, color, 1939; directed by famed KONG director Ernest B. Schoedsack.)



Grace Ford might have been tom thumb's sister in this scene from **DEVIL DOLL** as she opens the door to explore the way to—death!

The late Henry B. Walthall honds Rafaela Ottiano shrunken dogs which he has created thru his miniaturization process (**DEVIL DOLL**, MGM, 1936.)



handedly—supplied about half a dozen further films with stock footage of prehistoric giants battling, particularly the scene where 2 huge lizards, one of them resembling an alligator with a webbed sail on its back, the other a huge gila monster, are engaged in beating each other's pee-wee brains out. This sequence has turned up in more films than you could shake a stock (footage) at, among other **TWO LOST WORLDS**, **JUNGLE MANHUNT** and **ROBOT MONSTERS**. Most heinous use (abuse) of all was in the film **VALLEY OF THE DRAGONS**, the blatantly artificial mishmash that was an insult to the good name of Jules Verne and established some sort of record for excessive use of film-clips; in fact, to some viewers (your editor among them) it seemed perilously near to being the first film in history composed of nothing *but* stock-shots! But, criticisms aside, it did qualify as one of the titles requiring mention in a coverage of "The Ultra Small, the Super Tall."

devilishly diminutive

We come now to an adventure in the ultra-small. "Burn! Witch! Burn!", first serialized 30 years ago in the hallowed pages of **ARGOSY** magazine, was summarized in this fashion when first published in pocketbook form (Avon) in 1942:

BURN! WITCH! BURN! is the incredible tale of an eminent brain specialist who is called upon to attend a strange case. A case in which a Rochester is the central figure, and there appears a mysterious Madame Mandip, doll shop owner. The doctor has many opportunities to examine patients who suddenly die, leaving no trace of poison, drugs, hypodermics, punctures, wounds or bruises.

How can such things be? Is there a power of the mind which can reach out of thin air to kill? From page to page the nightmare figure of Mme. Mandip grows more horrible & deadly until she spreads like a menacing shadow across the lives of the doctor and his friends.

The plot is fresh, logical & completely startling. Here the reader can try his own hand at detecting. There are no false clues, misleading statements or blind alleys. It is all open, step by step the reader is led to the weird but inevitable climax. This is a story of sorcery & witchcraft—but told so skillfully that one is ready to believe that such things can be, even in this 20th century of ours.



The scientist, whose "mad" dream is to increase the world's food supply by decreasing the size of people, points to living proof of his theory.

A fanta-friend, Bernie Zuber, told us he recently heard SAMMY DAVIS JR. say on television that **DEVIL DOLL** was one of his favorite films and he'd like to see it again. These 2 pages are dedicated to you, Sammy.





THEM!—one of the many great small TALL pictures to be covered in next issue's instalment.

Six years before, cinema audiences saw this unusual novel come to life on the screen. Of course by the time Tod Browning, Garrett Fort, Guy Endore and Enrich von Stroheim got thru adapting A. Merritt's novel, it was not *quite* the same. Despite the fact that it was known during shooting as *THE WITCH OF TIMBUKTU*, it was a story without sorcery. Lionel Barrymore utilized the seemingly magical but science-based results of chemical experimentation to shrink his subjects. If there was any alchemy involved, it was a case of make-up changing male to female, when Lionel Barrymore transformed himself into Madame Mandilip as Lon Chaney had done before in *THE UNHOLY 3*.

Famed columnist Louella D. Parsons reported at the time: "Technically, history is made by presenting doll-sized figures which actually move. The whole idea of the story is so unusual it would be unfair to go into detail & spoil the enjoyment of everyone who will want to see this macabre sprec."

Another Los Angeles critic singled out an astonishing scene in which a mere-foot-tall girl doll, "beeding her master's bidding, came to life in a sleeping child's arm, scaled a dressing table, rifled a box of jewels as big as herself and then went to work on one of her master's enemies with a tiny poisoned dagger." He also reported patrons' edge-of-seat reaction to a sequence where a mini-man lurked "among the chair legs with the intended victim's ankle as the target for his envenomed knife."

DEVIL DOLL, in technical achievement, set a high standard for DR. CYCLOPS, in 1939, and THE INCREDIBLE SHRINKING MAN, in 1957, to follow.

pretorious' pets

Briefly, in *THE BRIDE OF FRANKENSTEIN* (Universal 1935), the public saw amazing puppet people famous monsters of flamed

as the late Ernest Thesinger in the role of the sinister Dr. Pretorius astounded Dr. Frankenstein himself with his 7 bottled specimens of artificial miniature life. As far as your collaborators are aware, this was the only picture ever made which showed a miniature mermaid.

Albert Dekker set about (in technicolor) to deliberately shrink a handful of people, and their perilous adventure amidst the dangers of the Diminutive Domain are chronicled in detail in the currently on-sale *FAMOUS MONSTERS YEARSBOOK #2*.

mighty joe

Mr. Joseph Young of Africa, a Garbanian gorilla, filled the screen in 1949. There were some amazingly realistic special fx, the products of Willis O'Brien & Ray Harryhausen, and king-sized excitement as *MIGHTY*

Huge Movie Furniture Makes Pygmies of Actors

By EDWIN SCHALLERT

At the left we have a view of the set used to produce the strange effects which were seen in the picture "Wolf's Clothing." Note the relative size of the scene.

—444—

In the photograph to the left and below we see Monte Blue holding Patsy Ruth Miller to climb the huge chair. Note the size of the actors as compared with the articles used in this mammoth set.

—445—

ABED more than 30 feet long and 20 feet wide; a door merely 30 feet high, a telephone 4 feet tall and a telephone stand in proportion were among the "props" required for the filming of "Wolf's Clothing," a Warner Brothers picture, starring Monte Blue and Patsy Ruth Miller. The production is what may be called glorified comedy. The picture portrays an exciting series of adventures, involving a wild New Year's party, and ending with a kidnapping. It is during this kidnapping episode that the huge set shown in the photographs was used. When the hero wakes up in a daze everything appears to him to be distorted. This effect was obtained by a refraction through a detachable camera lens which was tilted in order to obtain the required distortion. Further peculiar effects were obtained by the use of a "slow motion" camera. In the final subway sequence the train appears to be running away while the hero climbs along the top. To give the impression of the great speed at which the train is supposed to be traveling, some pictures were taken on the front platform of a real subway train at New York, the camera being ground slowly in order to increase the apparent motion.

The size of the "props" used in this film can easily be seen in the accompanying photographs. Imagine trying to use a telephone as tall as one-self or climbing on to a chair 8 or 9 feet tall. The effect certainly would be astonishing.

Here we have a picture of Monte Blue climbing up the telephone receiver cord. When anybody hands you a string like of conversation, think of the predicament of this actor who dreamed that he had to climb

—446—

15 feet to use the phone



Here the actors are completely lost in the gigantic bed, which was used in the picture. The bed was more than 30 feet long and 20 feet wide. The window and other articles of furniture were built in proportion. Thus the startling effect of the "dwarfed" actors was produced. These were only some of the costly "props" required for the filming of this startling picture, which depicts a fantastic series of adventures.



Above we see the hero trying to snatch the key from a huge door. Slowly and laboriously he draws up the massive chair, disdubs into position and tries to turn the key. His weird movements were intensified by the use of a "slow motion" camera effect.



Albert Dekker, sinister shrinker of men, with his magical machine.
famous monsters of filmland

JOE YOUNG saved Jill Young (Terry Moore) and some imperilled orphans from the blazing heights of a burning building.

In this picture, a number of the world's strongest men were made to look like matchstick figures against the unmatched strength of MIGHTY JOE YOUNG.

small wait for tall treats

Don't go 'way, we'll be back in 8 weeks—less, if you aren't reading this



Victim of DR. CYCLOPS, now
weighing less than an issue of
FM!

on first day of distribution. In future
instalments of this here-now "small-
TALL" story you'll read about & see
pix from such ant-oscope & giants-
cope productions as:

THE COLD HEART.

TARANTULA.

BLONDINE.

THEM!

FORBIDDEN PLANET

Harryhausen Hits.

A new SIEGFRIED.

Etc., etc., etc., etc. . . **END**

THESE WERE THEIR LIVES

Formerly unknown episodes in the unearthly existences of Famous Monsters

TRANSYLVANIA, HERE WE COME!

a bit of comic relief provided by
the agile fingers & agitated brain
of Richard Benda & Henry Hamark

BATS

screamed . . .
and somewhere in the distance a hyena laughed—perhaps at our gray flannel shrouds. What's that, you say? Aren't shrouds usually gray? Yes, but—dorian gray?

The moon was up, and we rose from our coffins to begin our journey into the interior, determined to reach the lovely catacombs of Transylvania by daylight. It was high-noon & away we go as the lunar rays pierced the pervading mists of the crawling swamp. Our native bearers began their delightful chant, repeating "Blood! Blood! Blood!" with rhythmic beauty as they paddled behind (we had been naughty the site before).

The black waters of the lagoon were alive with lovely phantasms. It was the time of their fading season and they were singing, "Blood! Blood! Blood!"

As we pushed onward, swamp moss & spider webs clouded our vision, and my companion, Basil, adjusted his monocle. It was all he required, really, for his single centered eye.

It was about half-past then when we became aware of the ominous murmurs of our bearers. Their leader, a man so huge he resembled an elephant with elephantitis, rose & shouted, "Blood! Blood! Blood!", which meant, of course, that they refused to go any further. A moment later we knew why, as the Mentor of the Lagoon rose from the depths deeps. Water ran from its scales, and we didn't blame it. But the scales caused us to weigh our decision . . . should we push forward or push back?

We decided to carry on, as this is what we had been doing all the time anyway, and so continued on horseback.

An hour later, as a crescent moon

carved the nite away, we caught the first glimpse of Journey's End. (It starred Colin Clive and was considered a classic in its time.) Rising above noxious mists we saw the lovely rural graveyards of Transylvania. Beyond the leaning headstones ancient Castle Dracula beckoned, and standing before the castle our gracious host, the Count, called his greeting:

"Blood! Blood! Blood!"

The Count suggested a picnic in the cemetery and it proved to be a humorous experience. The scent of fresh mould & old bodies was invigorating. We began our repast with a cocktail, freshly cut from the cock. Then came the stake—very rare—and boiled eyes of potatoes, served with toadstools and blood-red Burgandy. We exchanged a few jokes—like "Who was that lady I saw you biting last nite?"—and the Count said he would dig up a girl for me, a lovely creature with beautiful long hair . . . from her elbows down.

But, alas, all too soon it was time to start back to civilization and the latest horror movie. Basil wanted to hang around but the rope broke. So, as the Count kissed our necks goodbye, we shoved off.

As the sun rose over the grave-stones, we bade farewell to lovely enchanting exotic neurotic Transylvania, home of bats & beasts, vampires & mice & all things nice.

We waved until the Count and the castle were swallowed up by the mists, calling the ancient Transylvanian farewell of "good-bell good-bell!"

Exciting as our adventure had been, it was good to think of heading back to civilization & the sophisticated comforts of a good blood bath.

The Bloody End

the AMAZING ACKERMONSTER

Continuing a 4-part interview with FM's editor. Last issue readers were invited to submit questions to Forry for public reply, and on these pages you will find answers to a number of those he deemed to be universally interesting.

Answering ROGER ELWOOD: My greatest fear is to be trapped in a fire & burned to death. I presume this is because of a graphic true story my grandfather told me when I was an impressionable little boy. It made an indelible imprint in my nervous system: of how he saw a man burn to death before his eyes, trapped in a tall building, screaming for someone below in a crowd to please shoot him & put an end to his agony—and no one dared. As to how I would spend my final weeks if I abruptly learned my number was to be up in about a month, I believe I'd broadcast the word that I was not long for this world and have a perpetual Open House at the Ackermansion for everyone who wanted to come & visit me. The people I admire most—among the living—are (in alphabetical order): Ray Bradbury, John Campbell, Maurice Chevalier, Sammy Davis Jr., Virgil Finlay, Jacques Fresco, Hugo Gernsback, Hugh Hefner, Boris Karloff, Fritz Lang, Jim Warren & Philip Wylie. And may they long continue to be among the living! Among the dead: Edgar Rice Burroughs, Lon Chaney, Thomas Alva Edison, Al Jolson, W. Olaf Stapledon & HG Wells. Among the ladies: living, Marlene Dietrich; deceased, Radclyffe Hall.

Answering GEORGE W. EARLEY: If I should die via aeroplane, my \$300,000 insurance plan would be applied to help perpetuate my house, hobby, et al. in approximately the following manner: my Will states that \$100,000 should be applied to the construction of a modern museum to preserve my collection & others' contributions for all time to come. Fireproof, earthquake-proof, airconditioned, light-protected—the works. With that kind of capital we could even include a little theatre in it!—replete with the best fantasy films available. \$25,000 of the \$300,000 is earmarked at \$1000 annually for the first 25 years after my death for a free roundflight after every World Sci-Fi Con for the overseas winner of the TransAtlantic Fan Fund (and his wife or her husband, if accompanied by spouses) to fly from the Con site to LA and back, spending several days in the Ackermansion. In addition, should I die in a crash, upwards of 100 sci-fi, fantasy & monster fans will eventually learn that they have been left sums from my death insurance amounting to anywhere from several hundreds to several thousands of dollars, depending on how long & how well I know them or what good deeds for fantasy fandom or monsterdom I believe they would do with such a gift. As to the last part of your question, Would I be interested in others willing their collections to me, I would indeed. Sometimes, in fancy, I see myself as the last repository in

famous monsters of filmland





Forry Ackerman with Esperanto-speaking Star Lew Ayres
on set of DONOVAN'S BRAIN (#2). Ten years ago.

THE ACKERMONSTER ALBUM



Interviewing Frankenstein Monster Glenn Strange in his home.



With Wendayne ("Rocket to the Rue Morgue") Wahrman in Heidelberg, Germany, summer of 1951.



FJA as the Sinister Staff Sergeant "Ack-Ack" during THE WAR OF THE WORLD (#2). He was in the Army for 3 years 5 months 29 days—"and it seemed like 3529 years. I don't know how those mummies stand to live so long, fellas."



Me at 13. In 1930, I built myself this "Spirit of 1940" (painted lettering my own) out of a 2-by-4, an apple crate, a sawed-off broom handle & a skate. Clothing was my idea of the style of 10 years in the future. The only thing I seem to have anticipated right was a Hitler-type hair-do!

the world of science fiction & fantasy, still interested all by myself even when everyone else has ceased to care. All I can say is, as I approach my 40th year (in 1966) of interest & activity in science-fiction, for those like myself who still care about the imagination at the time of their demise, I can think of no better guarantee for their donations to be preserved for posterity than to will them to me. I am the necessary monomaniac. And when I go, I'll do my best to pick a worthy successor to pass the torch to. And all donors will live on in the Hall of Ego-boo, for I will identify all gifts with their name.

Answering SONNY MORGAN: If you come to Hollywood, I regret I can't get you onto a set to watch a monster movie made. And even though you may be a genius at make-up, I can't help get you a job in movies. I'm sorry, Sonny, but the first that of everyone—monster fan or plain moviegoer—who comes to Hollywood is, "Can somebody get me into a movie studio?" If I had a nickel for every time I've had to say no, I could open an old-fashioned Nickelodeon. In the first place, you have to be very quiet on a sound set; producers, directors, actors & everyone concerned with making movies are not keen about having anyone around watching them other than adults. Either I would have to leave my work and accompany you, or some busy employee at a studio would have to stop whatever they were doing to go with you & stay with you. They couldn't afford the time (nor could I). Men like Mr. Karloff & Peter Lorre could undoubtedly have so many boys & girls, and even grownup admirers, watching them make pictures that there would be no room left for the actors to act—if everybody were permitted in the studio who would like to watch. If you happen to be a relative of someone who has a relatively important position in a studio, then you're in luck; otherwise, appealing to me to help you see a monster movie being made only puts me on an uncomfortable spot. As for coming to Hollywood full of high hopes of getting a job as a monster actor or make-up artist or into the special fx field, this is even more unlikely. Heartbreaking but true. There are already far more talented professionals & eager amateurs here in town than can make a satisfactory living out of creating masks, animation, etc. I suppose this is still the Land of Opportunity, where everybody can grow up to be President or Ray Harryhausen or Boris Karloff or Ray Bradbury (not necessarily in that order of importance); but ability is by no means the whole answer; and as I must emphasize time & again during my interview, I have grave difficulty just living my own life and keeping up my responsibilities thru the magazine to about three-quarter million filmmonster fans, without attempting to find jobs for people as well. Before I became editor of *FM* & *SA* I ran a big literary agency built up over a period of about 15 years, representing around 100

writers. When, almost over nite, I became so successful with 100% of myself that I didn't have time for 10% of other people any longer, I had to let most of my clients go. I now represent only a few of the toppest talents—AE van Vogt in the science fiction field, Albert Nuetzell in the art.

Answering MANY OF YOU: I'm terribly sorry but, if you see a picture in one of my magazines that you would particularly like to have, I have no way of providing you with a glossy 8" x 10" copy of it.

Answering PETE CLAUDIUS: How can you grow up to be just like me? That's an easy one—just never grow up! But—seriously—I am getting a little alarmed at the number of monster fans who apparently have their minds made up to publish or edit a cinema horror magazine when they are about 21. Of course, it isn't all that easy, even if you have the ability & some material and can convince a publisher to take a chance. Remember—World Famous Creatures, Monsters & Things, Werewolves & Vampires, Screen Chills, and Monster Parade are all as dead as the dinosaurs. (And rumor has it one more monster magazine is about to give up the ghost.) Cal Beck has only managed to get out 4 editions since 1959 so those publicity puffs of his about 2000 fan letters and a press run of 200,000 copies sound to these jaundiced ears like a King Kong toothache: painfully exaggerated. Better, I think, to think in terms of becoming a contributor to *FM* than a competitor. Besides, I honestly don't believe it's good to have more than one filmmonster magazine on the market. Dick Lupoff, the science fiction fan who referred to my first issue as "Ackerman's Folly," has advanced the theory that there should be many such, drawing an analogy with the sci-fi field. "What," he has put it to me, "if Hugo Gernsback had been the only science fiction editor, if there had never been Campbellian science fiction, developing authors like van Vogt, Heinlein, Sturgeon, etc? If we had never had diverse publications like *Planet Stories*, *Thrilling Wonder*, Gold's *Galaxy*, etc? If Paul had been the only artist and Dold, Finlay, Bok, Emsh, Powers and others had never introduced their individual styles & techniques?" I agree it was well for the sci-fi field that other editorial, publishing, editorial & artistic talents became competitive in it; I do not agree that competition in the filmmonster field has done, is doing, will do or can do the same. The FanMo clique likes to think their entry into the field made us look to our laurels, add pages, upgrade our material, increase wordage. They take undue credit unto themselves. Neither FanMo nor Cas Frank nor a half a dozen like them would worry me into putting out any extra effort. I work for myself, my publisher & my fans, and our plans for improvement continue regardless of whether 10 other monster magazines or none are on the market. But here, to my mind, is the crux of the matter: filmmonsteries are not like sci-fi pub-



Frederic March as Prince Sirki, the Lord of Death. From the Paramount picture, *DEATH TAKES A HOLIDAY*. One of the rare attempts I ever made at drawing anything. Done in pencil on Memorial Day 1934.



Me on the sidewalks of New York about 4th of July 1939. Occasion: the First World Science Fiction Convention. "Balaan pants" were inspired by the artwork of Frank R. Paul and had flashy red & yellow cording sewed at the sides, as I recall. Glassy green cape was based on Raymond Massey's attire in *THINGS TO COME*. Sewn an shirt was "4s" (Farrest J, in the World of Indexed Numbers that is now almost upon us). Emblem to the left was a maned in reverse; to the right, the Esperanto star.

THE ACKERMONSTER ALBUM



Three boys who made bad. Left to right: Ray ("Something Wicked This Way Comes") Bradbury; Forry (Famous Monster) Ackerman; and Roy Horyn, whose monsters threaten to destroy the world! Sept. 1940 at the Los Angeles Science Fiction League.



About 10 years ago. As Master of Ceremonies, I presented Roy Bradbury (left) with a plaque for his contribution (IT CAME FROM OUTER SPACE) to the field of scientifilms.



Receiving a "Hugo" (The "Oscar" of the Science-Fiction World).



VOODOO WOMAN, minxy Maria English & J. Forester Eckman.

locations in respect to creativity. We are, in a way, by the very nature of the beast, cannibalistic. That is to say, consider this: we will never know but it is a fact that, say, 982 fotos of Lon Chaney Sr. were taken during his entire lifetime. By which I mean to say, if in some omniscient manner you could track down every picture of him ever taken—every baby snapshot, every studio portrait, every candid picture snapped by a tourist with a Brownie—the grand total would be, for example, 982. When you've found that amount, that's it. No more, anywhere, ever. All right. I'm going along in an orderly fashion. I've got a good thing going in *F&M* Lon Chaney Shall Not Die. Every issue a new picture of him. This can probably go on as long as the magazine exists. But Magazine X comes into existence. It wants to make a big splash. Somehow it has got hold of a cache of previously unpublished Chaney pix. It blows them all in one big issue to attract attention—"25 previously unpublished poses of The Man of A Thousand Faces!" it advertises. Naturally, fans flock to it. I buy a dozen copies myself to send to friends all over the globe. But half the pictures they publish in their one fell swoop are ones which I had been carefully hoarding to let you have one at a time, to keep your interest alive thru the years. Suddenly, you've had them all at once. Magazine X has had a shot in the arm for its circulation but that much, much more of the mother lode has been mined and The End bastened. Like—what do we do for an encore when you have finally seen every picture of Boris Karloff? Do you want everything at once, and then no more? Do you want to see virtually the same pictures & story about BLACK ZOO, GODZILLA vs. KING KONG, THE DAY OF THE TRIFFIDS, etc., in half a dozen magazines? Do you want to see some mediocre treatment of say, SON OF KONG in some "rival" publication now, or wait and get a proper Film-book treatment of it in *F&M*, even if it takes longer to schedule? Remember, we like to lead, not follow, but it's impossible to give you *everything* at once; and once a feature's been "jumped" by publication in another periodical, we're not inclined to do the job over, even if we could improve on it. But let's get on to other topics...

Answering ED WOOD: Yes, Strange As It Seems and so help me Hix, I was once wanted as the editor of *Unknown Worlds*. Not by Street & Smith, I hasten to add, who controlled the rights and turned thumbs down on the proposition; but about a dozen years ago, as I recall it, a George Bruce Palmer the 3d sought me out. He had monetary backers among a group of friends who had confidence in his judgment and had given him the green light to invest something like \$20,000 worth of their money (and his) in any kind of proposition he thought stood a good chance of making money. He chose the revival of his favorite defunct fantasy magazine, John Campbell's *Unknown (Worlds)*. I guess the

word had gone out that Campbell had deliberately killed the publication, popular tho it was, because he didn't care for it any more; anyway, I was highly flattered to have Palmer (no relation to Ray) come to me seeking my services for the revival of this legendary title. But Street & Smith wouldn't permit the resurrection. Palmer then converted to the idea of *Science Fiction Digest*, a genuine digest of the best from the s.f. field, of which, as I recall, there were dozens being published at the time. The policy was to be one of a 3-month time lag, picking the best from a quarter year in the past, and reprinting. But, we began to run into obstacles. Some of the periodicals flat-out refused permission to purchase & republish any of their material. About that time Palmer, who was in the Naval Reserve, got called to active duty, and steamed off in command of some forbiddingly expensive big ship-of-destruction. I won't say "never to be heard of again" as I continued to see him off & on for a few years.

Answering JAMES V. TAURASI SR.: Dear Jimmy (folks, this question comes from a friend I've had in the sci-fi field for a quarter of a century): This may come as the shock of your life to you—I know it does to me!—but your question is asked about 5 years too late. Your question wouldn't I rather be editing a bonafide science fiction magazine than the periodicals I am? Climb in your time machine and ask me the same question 5 years ago and I'd still have given you an enthusiastic Yes!—of course I'd much rather edit a sci-fi magazine. That had been a dream for years. But that dream gradually dissipated with the undreamed of success of *FM*. I came near to having my original long-term dream materialize the year before I met Jim Warren. In New York, in 1956, at the time of the World Science Fiction Convention there, I met a trio of new publishers who were ripe for a venture such as mine and I spent a great deal of time & energy planning my policy, obtaining material on speculation. I lined up Arthur Forges' sequel to "The Ruin" (I believe this has since been published elsewhere), Raymond (THIS ISLAND EARTH) Jones' favorite unpublished sci-fi story. My publication, which was to have been *FM* size, was set to feature the artwork of Virgil Finlay, Ed Emsh, Frank R. Paul, Kelley Freas and all the other top talents of pen, ink & brush; I was confident that, once introduced in my pages, Ed Clinton & Eph Konigsberg would become names known as book reviewers as compelling as Damon Knight, Tony Boucher & P. Schuyler Miller; there was to be a fanzine department and, something else no magazine could offer, a scientific feature like some of those I had done in the past such as *Scientifilm* *Parade*, *Scientifilm* *Spotlight*, etc., conducted by none other than J. Forester Eckman, star of stage, screen & telephone booth. Seriously—

Questions & Answers
TO BE CONCLUDED
Next Issue.

COMING UP IN FUTURE ISSUES of FAMOUS MONSTERS

ANOTHER FRANKENSTEIN?

YES!

At last—after 12 years—we have the story of the legendary Frankenstein spoof, *VORTICOLA VS. FRANKENSTEIN*. What's more, we have the amazing photos to go with it!

The Story of Editor Ackerman's unprecedented tour of Monsterdom.

PROJECT 6000

From Frankenstein's bites to Dracula's bites, the hi-lites of the whole fantastic journey.

“DRACULA RETURNS”

"DRACULA RETURNS"—His Name Lives Again in Europe. His Acolytes are On the March. From France, we have the Pictures to prove it!

MEXICANTHROPUS!

From Lycanthropes to Lucifer, from Mummies to the Frankenstein Monster, the whole array of Mexican Horror Films alphabetized & synopsized!

THE WOLFBANE STORY

Often announced, frequently delayed. Worth waiting for!

ONFORTH'S INFERNO

Animator Jim Onforth will be the Ray Harryhausen Jr. of the New Generation!

FEAT OF CLAY
the complete

GOLEM story

Masterfully researched by Antiquarian Cinema Expert Oscar D. Estes, Jr.

AND:

Your Favorite Filmbooks... Hell of Flame... You Asad For It... and all your other best-loved depts. & features
Only & Exclusively in
FAMOUS MONSTERS OF
FILMLAND

NEXT ISSUE ON-SALE JANUARY 10th

THE KONG OF KONGS

**the story--and the story behind
the story--of the pride & glory of the
Greatest Animated Film of All Time.**

Instalment #2

Story fictionized by Walter F. Ripperger, with a slight modern assist from F.J. Ackerman; based on the screenplay by Creelman & Rose, from an idea by Edgar Wallace.

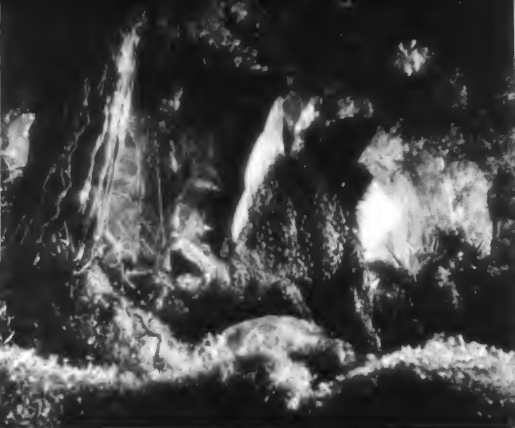
Last issue we learned how intrepid cameraman-producer Carl Denham (Robert Armstrong) discovered Skull Island, lost world where time had stood still. With him was Ann Darrow (Fay Wray), would-be actress, Jack Driscoll (Bruce Cabot), who has fallen in love with Ann; and skipper Englehorn (Frank Reicher).

Arriving at the island, Ann is captured by the natives and offered as a sacrifice to their god—whose nature is unknown to Denham and his crew. Unknown until—HE appears. KONG. The incredible ape who grew to dinosaur size—and survived into modern times. Kong takes his blond prize—Ann—and disappears into the jungle. Bravely, Denham and his men pursue the monster into the unknown. While tracking Kong, they encounter another monster—a huge stegosaurus. Denham hurls a bomb! NOW GO ON WITH THE STORY . . .





Studio artist's concept of the brontosaurus capsizing a boat. (In the film it became a hastily constructed raft.)



An angry stegosaurus, first prehistoric beast to attack Denham and his men. (Foto courtesy of Darlyne O'Brien.)

Chapter 15 FROM STEGOSAURUS to BRONTOSAURUS

There was a deafening roar as it struck the animal just below the head. A cloud of smoke enveloped them all—a stifling breath-taking smoke. Gasping, the three threw themselves on the ground. They buried their faces in their arms to escape the choking gas.

Finally, Denham ventured to look up. The smoke was clearing. He could see the huge beast staggering. It's 2 horns rocking from side to side like the twin towers of a building shaken by an earthquake. Then it crashed to the ground.

"Those gas bombs will bring down anything," Denham asserted with satisfaction. "We'll get your ape alive, Jack!"

"Never mind the ape," Driscoll said sharply. "It's Ann we want. Come on, we're losing time."

The sound of splashing could be distinctly heard.

"That's him! Splashing thru!" Driscoll shouted. "Come on—come on!"

The bank was steep & muddy. It was strewn with fallen logs. They stumbled down as best they could, guided by the sound of splashing water. As they reached the bottom the sounds ceased. Dimly, they made out a gigantic figure disappearing among the trees on the opposite shore. Kong had crossed the stream.

A feeling of helplessness overcame Driscoll as he surveyed the barrier that confronted them. The stream was wide & deep. For the moment no way of getting across presented itself. Swimming with their guns & bombs was out of the question and without these they would be helpless against the great ape. They could hear Kong crushing his way deeper into the jungle.

Then Driscoll saw the logs.
"Tim!" he yelled to one of the sailors.
famous monsters of filmland

"Get some vines. Step on it!"

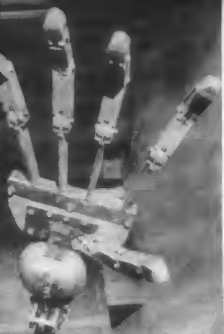
In a minute he had the men busy assembling logs and lashing them together with the vines the big sailor brought. Spurred on by Denham and the mate, the men worked with incredible speed. Each man, in a fever of excitement, strained every muscle to complete the task. They felt themselves hot on the trail. Not many minutes elapsed before the improvised craft was afloat.

Denham was the first to leap aboard. A fierce glitter shone in his eyes.

"Watch out you don't get those guns & bombs wet," he shouted, as they loaded the raft.

They got on board, all but two, who waded up to their waists into the water, pushing the raft clear before they were helped aboard. With long poles the cumbersome raft was started across.

"Put your backs into it," Driscoll ordered. "And keep her upstream."



King Kong's hand! Left, metal skeleton hand; right, same hand partially covered with rubber, before final rabbit fur was added. Bottom: the finished product, as seen on the screen.



They were in mid-stream. A grim smile twisted Carl Denham's hard mouth. A matter of minutes now and then—Kong! And even as the thought flashed across his mind he felt his arm gripped with a convulsive clutch. A sailor, his face ashen, his eyes bulging, was pointing. The man was incapable of speech, nothing but gurgling sounds came from his chattering lips.

Denham looked.

"My God! A dinosaur!"

A huge scaly head reared itself slowly from the depths.

The men let out shrieks like terrified beasts. A mad frenzy seized them all. Frantically, they poled each in different directions. The unwieldy craft scarcely moved. No one heeded Denham's & Driscoll's orders. The ugly beast was on top of them now, its head reared higher & higher until the dripping jaws seemed to tower above them. Two of the sailors dove into the stream. Denham cursed and went for the munitions pile in the center of the raft.

The dinosaur vanished below the surface.

Denham & Driscoll, one on each side of the raft, stood ready with bombs in their hands. With tense faces they strove desperately to see below the surface of the muddy water. Wide-eyed, the men watched them, too terrified to scream any longer.

Then the world seemed to turn upside down! The monster had come up underneath the raft. One side tilted steadily higher. The men strove by digging their finger nails into the logs to stay aboard. It was hopeless. With a despairing cry that was wrung in unison from their throats, they plunged into the stream. And with them the rifles and the bombs!

Driscoll & Denham struck out desperately for the shore where Kong had landed. The sailors followed—all except two that drowned.

Behind them came the brontosaurus, body as big as an elephant's nightmare, ending in a hungry neck like a swollen boa-constrictor.

The man, Tim, was a slow swimmer. He was the last to clamber up the soft bank. He heard the shouts of his comrades and turned, to look into the gaping jaws of the jurassic juggernaut. With a piercing shriek he leaped out of reach and ran to the left. Wide-eyed he searched for a point of refuge. The lumbering beast was again almost on top of him.

Denham took a step forward. He kept his eyes on Tim.

"A bomb!" he snapped, reaching back with his hand.

And as Jimmy's bitter answer came to him—"do you think I can swim with a box of bombs in my arms?"—Denham's blood went cold.

Tim had reached a tree. He shot up the trunk with the speed of a squirrel; it was an instinctive desperate action. But the brontosaurus was taller than the tree. In a leisurely fashion it poked its head into the branches; there was a cry of stark terror from Tim—the men turned away as the monster lumbered off into the jungle with its prey...



Kong kills the serpent that slithers out of the grotto lagoon.

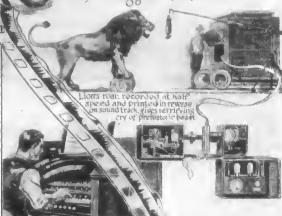
Out of the jungle & into the city—Kong still crushes!



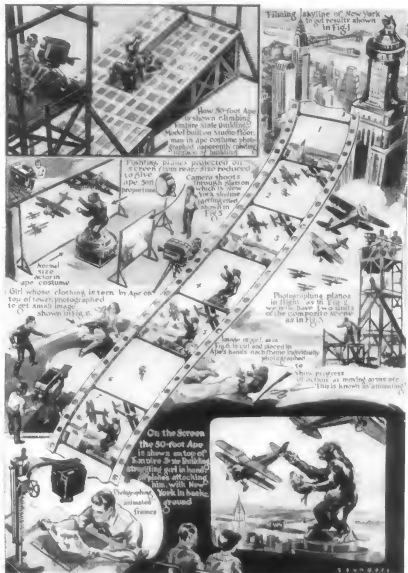
Latest WONDER MOVIE



The most remarkable wonder movie yet produced is "King Kong," soon to be released from the studio. It recounts the adventures of a movie company in bringing to New York a 50-foot ape, captured in a remote district where prehistoric monsters still roam. Climax of the story comes when the ape, running wild, climbs to top of Empire State Building and battles fleet of airplanes, belding in one hand a girl with whom he is infatuated. Ingenious technical methods resorted to in producing such extraordinary movies as "King Kong" are explained in this double page drawing. A clever method of recording the wail of a prehistoric monster is shown at right, where the vox humans pipe of an organ was blown through, recorded at half speed, and printed on film in reverse. Production of such a picture requires extreme care to create illusion of actuality.



is TECHNICAL MARVEL



Reproduced from the pages of *Modern Mechanics & Inventions* for April 1933. But everyone we have talked to who was concerned with the making of the picture staunchly denies that a man in an ape suit was employed at any time. Yet, when the late "monkey man" Chas. Gemora died, the newspapers reported that he had "played King Kong." (?)



The famous "log rolling" scene—as envisioned by Studio artist. Below, the action as interpreted on the screen. Note triceratops (right).





A unique foto of Kong from the Scrapbook of Willis O'Brien.

Chapter 16

WHEN KINGS COLLIDE

"Is there a rifle left?" Denham asked shakily. He read the answer in the men's faces and a feeling of absolute hopelessness overcame him. "What now?" he mumbled to himself.

"I'm going on," said Driscoll doggedly.

The two of them started off. The sturdy seamen paused for an instant, then with a shout they followed. Stolidly, they plodded on, bravely yet fearfully, never knowing what new horror would unexpectedly confront them.

Further ahead, Kong was suddenly confronted by one of the daily dangers of his life—in fact, his greatest danger. Most of the island monsters wisely gave wide berth to the King but one adversary frequently challenged his superiority.

Tyrannosaurus Rex! Multi-ton upright reptilian of saber-sharp teeth and raking claws.

Many a combat Kong had fought. In more years than he could remem-

ber, with this perennial enemy. One of the largest & fiercest of them all now confronted him.

Carefully he placed Ann in the crook of a tree, preparatory to tackling this toughest of all terrors.

Ensued, then, a battle of behemoths the like of which no mortal eye had ever beheld, no human ear ever heard. Two prehistoric giants, mountains of muscle, fountains of energy, the great ape bellowing, roaring, the huge saurian hissing, gnashing.

The very floor of the jungle shaking as tho in the grip of an earthquake.

The air rent with the most hideous sounds of combat ever torn from primordial throats.

Huge hairy fists, pounding; dangerous razor-edged talons, slashing.

Blood of Kong; blood of Rex.

Bleeding wounds; broken bones.

The crash of falling trees mingled with grunts of surprise, screams of pain, roars of defiance.

A struggle to the death between two Titans.

And, after an eternity, its rapacious life crushed from it, one of the two great beasts lay dead.

King Kong drew back and surveyed famous monsters of fairland

veyed his fallen foe. Then, in the time immemorial gesture of the triumphant bull ape, he beat his chest and the jungle reverberated with its thunder . . .

Chapter 17

TRUNK OF TERROR

Meanwhile, Denham and his men came to a bog. The ground was nothing but black oozy mire, impossible to cross. Denham considered. Should they try to go around it?

They skirted the bog on the left, the side on which Kong had landed.

"Look, sir!" Jimmy shouted.

The man pointed to a spot some 50 yards away where a fallen tree bridged the ravine. Kong, carrying Ann, was making his way across to the other side.

It was a trying moment for Jack Driscoll. He was closer to Ann now than he had been at any time since Kong had carried her off. She seemed lifeless in the great ape's hand.

He ran, the men close behind him. They reached the tree just as Kong got to the other side. It was a big tree



"Practice" model of triceratops made for KING KONG by Marcel Delgado.



With monkey-like curiosity, Kong inspects his new "toy." [This scene frequently omitted from the cut down version shown on TV.]

and Driscoll stepped on it without hesitation. Below, he could see the slimy bottom of the ravine with weird spider-like creatures crawling about in a world of their own. Slowly, he and the men made their way along the tree. Denham was the last. As he was about to place his foot on the precarious bridge, he stopped, arrested by a sound. He shouted, then jumped back and hid in the bushes.

A 3-horned beast had followed and was staring stupidly at the men on the tree.

Something must have warned Kong that he was being pursued, for as Driscoll was about to step off the tree, Kong returned. Frightened, the men behind him started back, but not Driscoll. Some 10 feet below the top of the ridge he had seen what looked like a cave. Tough vines were hanging down. Driscoll jumped. His clutching fingers caught the vines and he let himself down to the cave.

Kong seems bewildered at this sudden disappearance; he placed Ann on the ground and leaned over the edge to look down. He seemed to sense

rather than to see the man directly below. His long arm reached down, pawing into the opening. Driscoll, drawn far back in the cave, felt that it was only a question of a few minutes before that exploring hand would reach him. In desperation he yanked out his knife and slashed at the great paw. Kong drew his hand back with a whimpering sound and licked the wound.

He looked at the tree crowded with the sailors and began gently to rock it. The men cried out in fear. They started back only to discover their retreat cut off by the triceratops. Kong rocked the tree, dumping half the sailors to the bottom of the ravine. Driscoll, helpless, couldn't bear the sight below—a giant spider crawling towards the fallen sailors.

Again Kong reached down with his paw, and once more Driscoll slashed it with his knife. Somehow Kong connected his assailant with the tree. He rocked it more angrily, dislodging all but 2 of the sailors who, lying crossways on their stomachs, managed to hang on.

The great ape growled. He braced himself as if to gather all his strength and, grasping the end of the tree he dashed it to the bottom of the ravine. For a moment he looked down; then, satisfied that he had disposed of his enemies, picked up Ann and strode off.

The triple-horned horror had gone, and Denham cautiously came out of the bush. He could see Driscoll across the way in the cave. He waved his arms in a gesture that meant nothing to the mate.

"Go back," shouted Driscoll. "Go back and get some more men—and some bombs."

For a minute, Denham stood irresolute. Then:

"Alright, Jack, I'll try to get back. Maybe we won't see each other again. So long. Good luck." And he was gone.

Chapter 18 HORROR BELOW —AND AHEAD

Driscoll, alone, stood considering. He stuck his head out of the cave and



Kong places his precious "doll" in the fork of a tree, preparatory to doing battle with his dread adversary, Tyrannosaurus Rex.





Studio technician inserts wooden dummy in mouth of model brontosaurus.

looked up. There was no sound, no sound of Kong—

No sound? But—wait! Something slithering . . . below.

He looked down.

And nearly fainted.

It was something indescribable, some abomination of nature crawling up from the realms of Dante's inferno. His knife, powerless against it. With agility born of necessity, he scrambled up a rope-like vine like an Olympic athlete.

Once on his feet at the top of the ravine, he started off in pursuit of Ann.

The ape had disappeared but his trail of broken branches with an occasional enormous footprint was plain enough. Driscoll followed.

As Ann opened her eyes, she saw the great figure of Kong leaning over her. A piercing scream escaped her. Kong's wrinkled face assumed an expression of surprise. Again she felt his great paw around her waist and as he straightened himself he lifted her up,

inspecting her curiously.

She screamed: "Jack! Jack!"

Kong's eyes widened in astonishment. He shook her a little to see if she would do it again, and when she made no further outcry he seemed disappointed.

A new idea came to him. He must be on his way to his home. His eyes traveled into the distance where Ann could see the mountain that looked like a skull.

Driscoll, a few hundred yards be-

hind, was prowling steadily after him, but Kong saw nothing.

Once or twice he raised Ann from his side and looked at her with that same quizzical expression on his face.

Chapter 19 THE KING'S CASTLE

Before them lay the mountain. To the right, a steep cliff that led to Kong's lair.

The ground began to rise and presently they came to a great cave—Kong's castle. There was a shaft of light that shone thru the back of the cave thru a fissure in the rock. The light dimly illuminated an oily lagoon.

The great ape sat down beside the black waters and placed Ann on the ground before him. For a second she stood there, immobile, staring at him wide-eyed in horror. Then she started to run.

Kong reached out & pulled her back. He stood her before him.

Again she ran, and again. Always he recaptured her with ease. The game seemed to please him. He was playing with her as a cat a mouse. And, while playing, he failed to notice what had crawled, slimy-wet, from the depths of the dark murky waters near at hand.

An enormous eel? Sea serpent? Whatever it was, it suddenly was about Kong's neck, a constricting collar that threatened to cut off his wind. He grasped at his throat, tore the offending thing from his body, threw it to the ground. But with the recoil of a spring the slippery, coiling thing was back upon him, wrapping its powerful folds about his barrel chest, squeezing the breath from his body.

Again Kong tore the twisting writhing snake-shape from him, pounded it with a fist. Again it eluded his grasp, wound itself about him.

He fell. It squeezed. He pounded the rock floor in agony. Then with one great effort he tore it a last time from his body, slammed it death-hard down, pummeled it with his huge hairy fists.

The repulsive thing lay still. Dead. But he could not quite trust it. He held it in his hand like a piece of soft & soggy rope, and examined its limpness quizzically.

Chapter 20 THE ENEMY FROM THE AIR

Satisfied at last that his latest attack would trouble him no more, Kong picked up Ann and carried her out into the open air stop his aerial. There, he was King of the World.

Temporarily at peace with the world, he turned his full attention now to examining his prize. He poked at her curiously, never ceasing to wonder at her constant outcries. It amused him to observe how easily she "came apart," how her "skin"—he did not recognize it as clothing—was so easily removable from her person by his great fingers.

But before he had plucked away too much of her dress, he heard a sound



Edward Linden, the Chief Cinematographer of KING KONG.

that distracted him. It was Driscoll, who had tracked him to his cave, and was now hiding behind a boulder by the lagoon.

Kong left Ann to investigate.

As he neared Driscoll's hiding place, with animal cunning Kong seemed to sense him there. He tried to peer over the top of the immense stone to see what was behind it. Then he started around it. Driscoll kept moving, always keeping the boulder between himself and Kong.

Ann, half-fainted from her ordeal, lay on the exposed ledge, panting for breath, attempting to regain her strength.

Suddenly, from out of thin air, there wipt a hair-raising monstrosity: an experiment of nature, half bird, half reptile—a pterodactyl! Scooping up Ann in its ugly claws, it was about to leap away with her on its awkward great leathery black wings when—

An outraged Kong appeared on the scene! Comprehending the situation at a glance: this winged intruder was stealing his sacrifice, the one his faithful native subjects had given him, the one he had fought Rex and the lake-creature to keep.

He roared. Swatted. Caught the pterodactyl as a man might a bat—and proceeded to wring its neck, rend its wings, batter it to death.

In his distraction he did not notice that Driscoll had raced in, scooped up Ann, and with her clinging tightly

around his neck, had started to lower himself and his precious cargo down a convenient thick vine hanging from the overledge.

Chapter 21 THE ESCAPE ATTEMPT

Hand over hand, Driscoll was a short way down the vine when Kong noticed Ann was missing. Quick to investigate, it was not long before he discovered her attempted avenue of escape.

Enraged, Kong began pulling up the vine as a fisherman his line. Startling, Jack & Ann to swinging dangerously to & fro. With every increasing arc they threatened to dash against the ragged rock wall.

Then Ann began to slip! With her waning strength it became quickly obvious that she could not hold on to Jack much longer. And besides—to what end? Only to be pulled up into terrifying captivity again by the monster ape? Jack undoubtedly killed outright, smashed to a bloody pulp with one hammer blow from the infuriated giant?

It was a long shot but they risked the only way out. They let go.

They fell & fell until at last their fall was broken—

By the hard & icy waters below.

The swiftly flowing river revived them and carried them quickly from the peril of immediate recapture by Kong.

To be concluded

THIS IS IT! The censored spider at the bottom of the ravine into which Kong shook most of Denhom's men from the log. 5 years from now we will probably have to suffer another set of Doubting Thomases who are just a little too young to be buying this issue but by then will be all of 10 and will be writing in to challenge our statement that we were the first (after 30 years!) to bring you the Spider Foto from KING KONG! We are counting on you, who are seeing it for the first time now, to come to our defense in 1969 when the new crop of Doubters starts heckling us! (Historic foto from the personal possessions of the late Willis O'Brien.)





INSIDE OUTER LIMITS



an
exclusive
FAMOUS
MONSTERS
interview

by
Roger
Elwood

FLIP-FLIP-FLIP

"Do not get up from your seats. Stay exactly where you are. Your television is not out of order. We are controlling it as we control the entire world—even your minds!"

A moment of stunned silence . . . then a weird background of eerie, unearthly music.

This was it!

The end of everything.

The enslavement of the planet Earth.

So thousands upon thousands of startled viewers must have thought as they sat glued to their comfortable sofas and easy chairs, expecting what appeared to be a dramatic revelation about an invasion from outer space.

It never came.

Instead, they were treated to a preview of "The Outer Limits," ABC's new science fiction series which had its television debut a few months ago.

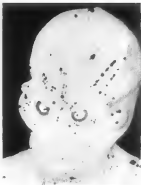
In this article, FAMOUS MONSTERS discusses a most eagerly-awaited sci-fi film event—based upon an interview granted especially for us by the man who terrified millions with his PSYCHO scenario—Joseph Stefano.

WAY OUT THRILLER-CHILLERS!

The list of science-fiction-horror shows provided for us by television producers has been a disappointingly brief one, to say the least. The only examples that come to mind as we think back are "Science Fiction Theatre," "Thriller," "Way Out," and Rod Serling's current "Twilight Zone" which suffers in comparison to some of its earlier triumphs. In each case, the road to suc-



IF YOU'VE WONDERED WHAT A "GALAXIE BEING" FROM ANDROMEDA MIGHT LOOK LIKE HERE IS AN ANSWER (RIGHT) FROM THE PRODUCERS OF ABC-TV'S NEW SCIENCE-FICTION ANTHOLOGY "THE OUTER LIMITS," SEEN ON MONDAY EVENINGS. ALL THE PICTURES IN THIS ARTICLE ARE FROM AN EPISODE CALLED "PLEASE STAND BY," FEATURING CLIFF ROBERTSON.



has been lacking in the past," he said, his voice sincere and filled with genuine conviction. "From the very first, that is how I conceived 'The Outer Limits'—as a serious, provocative and dramatic weekly series aimed at elevating the average viewer's opinion of the term—science fiction."

"In the past, he has been saturated with cheap double feature monstrosities and automatically assumed that all of s.f. was in this category. Notable exceptions have, of course, been made such as 'War of the Worlds' and 'The Time Machine' and a few select others but these were rare indeed."

FROM RODEOS AND OUTER SPACE!

"At the beginning, I wanted—as I do now—to get the best writers, the best directors and the finest casts available to combine their talents in making the equivalent to a Grade A feature film each week. For months, I peddled my ideas and finally found a sponsor who was interested and a producer Leslie Stevens, who also created 'Stoney Burke.' Both were willing to help."

Hard though it may have been, Ste-



cess has been pretty rough and only Serling's determination has kept his brainchild afloat:

Perhaps one of the reasons for sci-fi's relatively unpromising record on television is the fact that producers and their sponsors have rarely taken that field of writing very seriously. The shows they guided onto celluloid were manufactured on an assembly line basis with little or no care devoted to individual episodes. Hence, we were treated (?) to a disheartening array of sloppy stories and even sloppier production values. Many Grade C horror films proved far more worthwhile.

But a ray of hope now exists for all of us who enjoy seeing a good s.f. movie done with reasonable intelligence; at last, someone has approached the field with basically honest motives and by the time you read this, you will have judged for yourselves whether or not the results are as good as the intentions.

Joseph Stefano is the gentleman's name and "The Outer Limits" his pet project. No stranger to this type of writing, he was responsible for the movie adaptation of Bob Bloch's "Psycho" thriller, following that one with "The Naked Edge" which was somewhat less momentous.

I interviewed Stefano by long-distance telephone. At that time, he seemed warmly enthusiastic about his show's chances for success.

MORE BLOOD AND GUTS!

"I feel television needs more excitement in these shows, excitement that





fana appears to have succeeded remarkably well. A quick glance at his current star lineup reveals such highly regarded adult names as Cliff Robertson (of "PT 109" fame), Robert Culp, Janet Blair, Harry Guardino, Geraldine Brooks and others not yet signed.

As for writers and directors, the two of paramount importance to FAMOUS MONSTERS readers are likely to be David Duncan and Byron Haskin. Duncan has been responsible for several top notch s.f. books and films, i.e., "The Time Machine," "The Black Scorpion" and "The Monster That Challenged the World," all three being professional examples of his talent as a writer. Like Forry Ackerman, Duncan is a genuine s.f. fan and his love for the medium is revealed by the quality and care he takes in writing anything along these lines.

INVASION FROM SPACE!

Joining him on more than one episode will be Byron Haskin, the director who guided George Pal's "War of the Worlds" into monsterdom's Hall of Fright. Most of us are familiar with his splendid dramatization of H.G. Wells' marvelous novella and FM veteran readers were, in fact, treated to a detailed analysis of the film a few issues back. Haskin told us that he considers "War of the Worlds" "the definitive film about invasions from outer space."

But these are merely facts about the men behind the series. What exactly is "The Outer Limits" itself concerned with?

According to press releases, "the wildest adventures known—and unknown—to man are the bane and sinew of this new television show which will dramatize stories within the almost boundless framework of science fiction. . . . To do so, the producers have cut through the haze of convention into the limitless reaches of the imagination."

Various future episodes will deal with a variety of intriguing subjects. For example, one story has a miniaturized scientist making a weird journey through the human brain so that he can perform complex brain surgery operations **from within**. For help here, Stefano and Haskin sought detailed information from a famed brain specialist in their effort to make the fantastic as believable and medically correct as possible.

EXCLUSIVE LIST OF HORRORS!

In capsule form, here is a listing of a few of the plots available at press time:



At right: Joseph Stefano, producer of "THE OUTER LIMITS."



- 1 A group of scientists deliberately transform a man into a monstrous unearthly creature whose only purpose and function is to cause terror and death.
- 2 Sea monsters rise up from the ocean depths and try to communicate in a friendly way with Mankind. They fail and the results make one of the most spectacular episodes in the entire series.

- 3 Beings from another world attempt to enslave every man, woman and child on Earth, turning them into mindless cattle. (Sounds like an adaptation of Eric Frank Russell's SINISTER BARRIER.)
- 4 An injection of a new wonder drug makes a man's skin so pliable that he can mold himself into any shape or form. He does this once too often and tragedy results.

Famous monsters of filmland

- 5 Two lovable Martians commence a study of the behavior patterns of homo sapiens with conclusions that are hilarious and heartwarming.
- 6 A horrible-looking Galaxy being (pictured in this issue) is brought to Earth from distant Andromeda, wreaking havoc among the people it encounters.

None of these segments have been done on anything less than a \$150,000 budget. Of this, \$40,000 alone goes to the special effects department where Haskin *may* duplicate on a smaller scale the breathtaking photography he helped achieve in WAR OF THE WORLDS.

SHIVER, SHAKE AND SHOCK!

But entertainment, which means sympathetic stories of real people against an unusual background, is the keynote in Stefano's plans and has been since the camera first turned back in mid-June of this year. He claims he will make his television audiences shudder with horror as monsters abound and mysterious happenings dazzle the eye. Yet this is not all that he wants to accomplish.

As I gathered from our interview, it is also his aim to project meaningful stories that will be both provocative and meaty in degree. Gone from his thinking are the days of cheap exploitation-type features. Stefano hopes to produce films each week equivalent in quality to "Invasion of the Body Snatchers," "The Incredible Shrinking Man" and many other classics that have proven their ability to thrill you.

No one can tell at this point whether or not "The Outer Limits" is going to succeed on a network level. Each of the men involved in the series devoted countless hours to his part in the long, long process that begins with the first word in a teleplay to the final frame in the developing room. In between was a lot of headache and tension, uncertainty and time-consuming difficulties. Nor is it through for them even now. They still have several more episodes to go until they can sit down and wait . . . wait for the good or bad news that will come at the network's renewal time.

Was it worth all this trouble, money and especially, the hope, the enthusiastic hope that, at last, science fiction has come of age and can be presented with taste and skill while still retaining popular appeal?

Tick-tick-tick.

An unseen clock is ticking the seconds quickly away.

There is little time left. Only you as the audience of "The Outer Limits" can decide the nature of its fate.

What will your answer be? **END**

the return of FRANKENS-TEN

BECAUSE YOU ASKED FOR IT, THE RESULTS OF
MORE RESEARCH ON THE FRANKENSTEIN OF 1910.

FRANKENSTEIN[®] is considered by nearly all readers of fiction the most harrowing tale that has ever been placed in the field of literature, but strange to say it was created in the spirit of amusement. Lord Byron, Mr. and Mrs. Shelley and one other author, whose name we do not know, were stopping at Geneva, and in order to pass away the time each in turn agreed to write a story of some gruesome, ghastly subject. Of the four that were written Mrs. Shelley's alone remains to be handed down as a work of art. The creation of the Frankenstein monster slowly grew in Mrs. Shelley's mind, possibly much the same as it developed in the character of Frankenstein himself. As a story that reaches the climax of horror and awful suggestion this work stands alone.

In making the film the Edison Company has carefully tried to eliminate all the actually repulsive situations and to concentrate its endeavors upon the mystic and psychological problems that are to be found in this weird tale. Wherever, therefore, the film differs from the original story it is purely with the idea of eliminating what would be repulsive to a moving picture audience.

The Story of Frankenstein as depicted in the film runs as follows: Frankenstein, a young student, is seen bidding his sweetheart and father goodbye, as he is leaving home to enter a college in order to study the sciences. Shortly after his arrival at college he becomes absorbed in the mysteries of life and death to the extent of forgetting practically everything else. His great ambition is to create a human being, and finally one night his dream is realized. He is convinced that he has found a way to create the most perfect human being that the world has ever seen. We see his experiment commence and the development of it. To Frankenstein's horror, instead of creating a marvel of physical beauty and grace, there is unfolded before his eyes and before the audience an awful, ghastly, abhorrent monster. As he realizes what he has done Frankenstein rushes from the room, only to have the misshapen monster peer at him through the curtains of his bed. He falls fainting to the floor, where he is found by his servant, who revives him.

After a few weeks illness he returns home, a broken, weary man, but under the loving care of father and sweetheart he regains his health and



From the pages of the March 15, 1910 issue of the Edison Kinetograph, describing the first feature Frankenstein motion picture

strength and begins to take a less morbid view of life. In other words, the story of the film brings out the fact that the creation of the monster was only possible because Frankenstein had allowed his normal mind to be overcome by evil and unnatural thoughts. His marriage is soon to take place. But one evening, while sitting in his library, he chances to glance in the mirror before him and sees the reflection of the monster which has just opened the door of his room. All the terror of the past comes over him and, fearing lest his sweetheart should learn the truth, he bids the monster conceal himself behind the curtain while he hurriedly induces his sweetheart, who then comes in, to stay only a moment. Then follows a strong, dramatic scene. The monster, who is following his creator with the devotion of a dog, is insanely jealous of anyone else. He snatches from Frankenstein's coat the rose which his sweetheart has given him, and in the struggle

throws Frankenstein on the floor. Here the monster looks up and for the first time confronts his own reflection in the mirror. Appalled and horrified at his own image he flees in terror from the room. Not being able, however, to live apart from his creator, he again comes the house on the wedding night and, searching for the cause of his jealousy, goes into the bride's room. Frankenstein coming into the main room hears a shriek of terror, which is followed a moment after by his bride rushing in and falling in a faint at his feet. The monster then enters and after overpowering Frankenstein's feeble efforts by a slight exercise of his gigantic strength leaves the room.

Here comes the point which we have endeavored to bring out, namely: That when Frankenstein's love for his bride shall have attained full strength and freedom from impurity it will have such an effect upon his mind that the monster cannot exist. This theory is clearly demonstrated in the next and closing scene, which has probably never been surpassed in anything shown on the moving picture screen. The monster, broken down by his unsuccessful attempts to be with his creator, enters the room, stands before a large mirror and holds out his arms entreatingly. Gradually the real monster fades away, leaving only the image in the mirror. A moment later Frankenstein himself enters. As he stands directly before the mirror we are amazed to see the image of the monster reflected of Frankenstein's own. Gradually, however, under the effect of love and his better nature, the monster's image fades and Frankenstein sees himself in his young manhood in the mirror. His bride joins him, and the film ends with their embrace, Frankenstein's mind now being relieved of the awful horror and weight it has been laboring under for so long.

To those who are familiar with Mrs. Shelley's story it will be evident that we have carefully omitted anything which might by any possibility shock any portion of an audience. To those who are not familiar with the story we can only say that the film tells an intensely dramatic story by the aid of some of the most remarkable photographic effects that have yet been attempted. The formation of the hideous monster from the blazing chemicals of a huge caldron in Frankenstein's laboratory is probably the most weird, mystifying and fascinating scene ever shown on a film.

END

FAMOUS MONSTERS of FILMLAND

is proud to announce
A WONDERFUL OPPORTUNITY
FOR AMATEUR HOME-MOVIE
FANS and FM READERS

FAMOUS MONSTERS' FIRST AMATEUR HOME-MOVIE CONTEST!

Here is a great contest designed to enflame the imagination of every boy, girl & monster who can beg, borrow, rent or buy an 8 or 16mm movie camera and 100 feet of movie film.

How would you like to see a film called TWIN OF FRANKENSTEIN? Or SIEGFRIED SAVES METROPOLIS? Well, then how about you making one or the other of them? Have the time of your life tasting your picture-making ability... discover if you're another Bert Gordon (who began as a teenager)... why, you may even be another Karihoff or Harryhausen!

You'll have fabulous fun producing a picture that will be entertaining monster fans for years to come at private gatherings, club meetings & maybe even conventions.

You don't have to be experienced to participate. You don't even have to dream up a plot—we've already done that for you! FM Editor, Forrest J Ackerman has written 2 scripts for this movie contest:

1. TWIN OF FRANKENSTEIN
2. SIEGFRIED SAVES METROPOLIS!

The first script (a field day for make-up fans) is the simpler of the two. With a little adult help, an 8-year-old boy should be able to film it. Step by step, the script tells you what to film. It is up to you & your imagination, your talent, your creativity, your ambition, to produce the version with the best make-ups, lighting effects, angles, etc. FM's Editor Ackerman, and James Warren, together with the co-editors of SCREEN THRILLS ILLUSTRATED, and Ralph Blumke, the young man who made I WAS A TEENAGE MUMMY, will all judge your efforts.

Script #2 will offer a challenge to the older, more experienced filmmakers, those who want to "test their mettle" (there's a robot & a dragon to build & animate!) on some tabletop work, models, animation, etc.

You needn't make up your mind which category you want to compete in till you've read the scripts.

To receive both your scripts (which automatically makes you eligible to participate in the contest) simply send \$4 (parent's check or postal money order made out to Warren Publishing Co.) to MONSTERSCRIPTS, 1426 E. Washington Lane, Philadelphia 33, Penna., and by return mail you will receive the two exciting shooting scripts.

The scripts themselves—available in no other way—are sure to become collectors' items. Many of you will undoubtedly want them, to add to your collections of FM, even if you do not plan to participate in the filmmaking. We do not encourage purchase of the scripts unless you intend to enter the contest but we are nevertheless anticipating the demands of collector fans in the filmmonster field and are printing enough extra copies to, we hope, fill all orders.

HERE ARE THE PRIZES

BOTH "AMATEUR" AND "PRO"
WINNERS WILL EACH RECEIVE
THESE IDENTICAL PRIZES:

FIRST PRIZE

Sany DeLuxe Portable
Miniature TV Set

SECOND PRIZE

Automatic DeLuxe 8mm Ma-
titan Picture Camera

THIRD PRIZE

Color Palaraid Land Camera

5 HONORABLE MENTIONS

Free Subscriptions to FM till
21st Birthday!

NO SPECIAL KNOWLEDGE
OF FILM-MAKING NEEDED!
YOU HAVE JUST AS MUCH
CHANCE AS ANYONE TO WIN
OVER

\$1,000.00

in prizes!



HERE ARE THE RULES

1. You must be under 21, not engaged in professional movie-making.
2. One or the other (not both) of the Official Scripts must be used as the basis of your entry. No original script can be considered.
3. Entries must be submitted in final form (finished prints), ready for projection—approximately 100 feet in length if 8mm, or 200 feet if 16mm is used.
4. Films are to be silent. They can be shot in either black & white, or color.
5. Only one entry per category can be accepted from each contestant.
6. Contest closes at midnight, January 20th, 1964. All entries must be postmarked before then to be eligible. Prize-winners will be notified by telegram, prizes will be forwarded within 10 days of announcements of winners. (Winners to be announced via picture-story in an early '64 issue of FM.)
7. Winners will be judged on the basis of Originality & Artistry demonstrated in the development of the scripts from which they are produced. Submitted films will be returned within 90 days after the close of the Contest. FAMOUS MONSTERS reserves the right to print stills from the entries or exhibit the films in any manner whatsoever.
8. Decisions of the Judges will be final. Anyone except employees of Warren Publishing Company, its affiliates or their families, may participate in this Contest. Contest is subject to Federal, State and local regulations.

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I want to enter the FM HOME-MOVIE CONTEST, and request that you rush me the 2 shooting scripts from which I can produce my entry.

Enclosed is my \$4.00 for both scripts. I hereby acknowledge that I will faithfully follow the rules of this Contest, as described, & that I will accept the final decision of the Judges and FAMOUS MONSTERS Magazine.

My Signature _____

My Name (please print) _____ Age _____

Street Address _____

City _____ Zone _____

State _____

Send For Your Scripts Today!
Start Your Shooting Next Week!
YOU MAY BE FAMOUS IN '64!

ANOTHER



DRACULA!



Count Draculo & his devoted servant welcome the unwary traveler to the creepy castle in the Carpathians. (Note bat emblems on shields of armored figures.)

When the terror of Transylvania became a Turkish de-fright!

a different Dracula

Kazikli Voivoda—"The Impaling Voivode"—... the ruler with the reputation for impaling his enemies in centuries past ... and surviving thru generations into the present to make all those pale who cross his path. A certain Transylvanian nobleman famous for his insane cruelty & lust for blood.

Count Dracula.

In 1928 a noted Turkish author, Ali Rıza Seyfi by name, undertook to adapt Bram Stoker's classic tale of vampirism & terror. As noted previously, he called his finished work "The Impaling Voivode." An immediate success, it remained a bestseller for years; today, is a rare collector's item.

Istanbulletín

Then, 10 years ago, the word went out in Istanbul that a film version

famous monsters of Finland

was to be made of the noted novel. Turkish motion picture producer Turgut Demirag, who for 6 years had been studying movie techniques in the United States, decided to produce a melodrama adapted from "The Impaling Voivode."

He gave his picture the more appropriate title of *DRAKULA İSTANBULDA*—*DRACULA IN ISTANBUL*.

The screenplay was written by the famous Turk writer of detective novels. Ümit Deniz, and it won the equivalent of an Oscar. Directed by Mehmet Muh-

The pale voivode in a cryptic pose in his secret crypt.



tar, one of the most versatile & subtle villains of the Turkish screen was chosen for the leading role.

Adif Kaplan assumed the role of the thirsty count.

The account of DRACULA IN ISTANBUL follows:

Azmi, a young accountant from Istanbul, receives a call to work as a private secretary to Count Dracula. The place of employment is the count's castle, high in the rugged Carpathian mountains.

On his way to the castle, Azmi learns that the count, known to be a direct descendant of the once famous Impaling Voivode, is feared by every one for his strange habits.

At the castle, Azmi is received by the count's only servant, a bulhous-



nosed walrus-mustachioed creature with a shaggy mop of hair & humped back. At first his employer is nowhere to be seen.

At dusk, directly the sun has set, Count Dracula makes his initial appearance. He is a striking figure of a man, suavely sinister, middle-aged, white-haired & balding. Every inch an aristocrat, he wears a dramatic black cape.

disturbing discoveries

Altho having heard the count is a vampire, Azmi—at first fully occupied with his new duties—does not pay attention to such rumors nor to the odd habits of the count who disappears by day & reappears only by night.

But gradually strange things are forced to Azmi's attention:

The count is never seen to eat.

He reacts violently when confronted with garlic.

The Moslem's Holy Book, The Ko-



The count is about to recount a bad time story.

Let's hope that bullet's made of solid silver!



With flame in hand & fire in eye.



run, affects him as adversely as does the Bible a Christian vampire.

And one day Azmi makes the most disconcerting discovery of all: in a room, 3 coffins; in 2 of them, a pair of strangely beautiful dark-haired girls; in the other—Dracula!

attack after dark

That nite, Azmi is awakened by frightening voices. Opening his window to determine the origin of the sounds, he sees the girls-of-the-coffins wandering like wraiths atop the castle's walls.

Alarming as the sight is, there is a worse one waiting: soon Dracula reveals his true colors—blood red—and makes a vampiric attempt on Azmi.

Azmi narrowly escapes with his life and flees the dread castle, returning in haste to Istanbul.

Safe in the city, Azmi tells his eerie story to his fiancée, a ballerina, and to some of his friends. They are amazed, incredulous. Even Azmi, in the light of day & civilization, begins to doubt the events of the castle. Perhaps the horrible happenings were all a nightmare . . .

Dracula in Istanbul!

But suddenly—in the company of his 2 daughters—the *voivode* himself appears in Istanbul. Unfortunately, he sees Azmi's fiancée and is attracted to her. And, at last, manipulates events so that he comes upon her alone. Helpless before his awful hypnotic power & overpowering physical personality, she receives the fatal blood-bite . . . and is transformed into one of the living dead.

Azmi, then, appeals to an elderly doctor specialized in vampirism. The savant of the supernatural agrees to help Azmi in his desperate struggle against Dracula.

the fearsome finale

Both Azmi and the vampire-fighter desperately search the city to discover Dracula's daytime resting place.

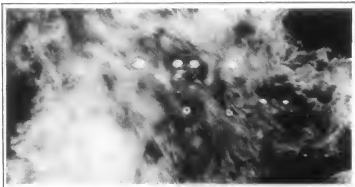
At last, they succeed.

It is too late to save his fiancée—now forever transformed into the foul form of a she-vampire, more evil than Dracula—but Azmi and the doctor are determined to rid the world of the curse of the original vampire.

By the dark of nite they seek & find the vampire's crypt—a forgotten cave in the ruins of the old sector of Istanbul—and there they impale the great impaler himself, driving a sharp-pointed stake thru his centuries-old heart and . . . cutting off his head!

At last, after a 500 year reign of horror, Dracula . . . is . . . dead. **END**

HIDDEN HORRORS



CONFESS!

YOU never expected to see this
fabulous foto in print anywhere, did
you? You recognize those weird phosphor-
escent eyes, of course. They belong to THE Chil-
dren of THE VILLAGE OF THE DAMNED. Too late, they
learned the lethal secret behind the wall of George Sonders'
mind. Too late to save their skins, they penetrated the bricks &
blocks he had built up in his brain to deceive them. Yes, their bodies
were blown to smithereens—but something was seen to escape.

Here is that incredible scene, that climactic classic
of chaotic conflagration, flown to us from France
in answer to your telepathic wishes to
see this fantastic mament frozen still
to thrill you anew every time
you look at it in years to come!

HIDDEN HORRORS

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THE VAMPIRE BAT

At last, available to collectors is this all-time chill special starring Lionel Atwill and Fay Wray. Reunited in this film after their success in "DOCTOR X" and "MYSTERY OF THE WAX MUSEUM" (original version of "HOUSE OF WAX"), Atwill and Wray head a major cast including Melvyn Doenges and Dwight Frye. This 1933 production is loaded with Vampires, weird characters, mad scientists and all the other film fiends that you'd expect in a super-sheker. The fangs of "The Vampire Bat" are sharp as its victims soon find out. Now YOU find out what this is all about. Full 200 feet only \$4.95.



TERROR OF DRACULA

The original 1922 version of "Dracula" now comes to the home screen. Adapted from the German classic "NOSFERATU", you'll see one of the screen's weirdest characters as the vampire king. Filmed in the days before Bela Lugosi ever put a cape on, shock comes after shock as the film unfolds. This is horror's hottest half-hour in a huge 2-reel show. Super 400' version now only \$9.95.



THE CABINET OF DR. CALIGARI

Here is the original trend-setting horror classic. The COMPLETE film that inspired 20th Century Fox's recent "Caligari" remake. Considered by many to be "the weirdest film ever made — past, present or future", many shockers have gotten their ideas here. Starring Conrad Veidt, Werner Krauss and Lil Dagover this motion picture ranks on many lists as one of the "ten greatest films ever made". If you have never seen this COMPLETE production, you have never been chilled as "CALIGARI" will chill you. A rare item for any collection, this is a horror MUST. COMPLETE FIVE BIG REELS — 1000 feet running 1 1/4 hours Only \$34.95



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film)—Enclosed is \$34.95 plus 75c postage & handling

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MYSTERY PHOTO

DEPARTMENT

THE Post Monster General of the USA sent us a letter of appreciation after the appearance of #24's puzzle picture saying: "Thank you for making it so easy. As soon as the issue came out we sold hundreds of extra postage stamps. Signed Phil A. Telak." Among the earliest to recognize the Kong-size female and run up the postal revenue by writing were:

Francis Fong (no relation to Fon Fong); Monty Christensen; Les Priest; Dan Jenkins; Al White; Paul Zuckerman; Chris Briggs; Lynn Pederson; Warren Jones; Martin Evans; Butch Berman; Alice Dowd; David Midler; Kathy & Tommy Miller; Warren Beath; Jerry Jenkins; Gene Stevenson; Paul Crawford; Mike Hansen; Jim Wieroski; Marc Russell; Lee Johnson Jr.; Bill Holmway; Chas. Lindsay; Michael Moltesse; Richard Crowder; Scott Baker; Marc Beskin; Al Gross; Martin Silver; Pete Claudius; Linda Moorefield; Gerald Wrubel; John Ziemann; John Browne Jr.; Billy Burton; Alan Hutchinson; David Boston; Joel Stone; Robt. Wertz; Dennis Bertwell; Ernie Jensen; Jim Solomsky; J. Jarvis; Michael Katin; Edw. Braytenbach; RJRobertson; Mike Hogan; Richard Johnson; Mel Sobel; Robt. Hancock; John Reiner; Harold Sommerfeldt; Cam Causey; Jack Voets; Murray Kaufman; Doug Shagknow; John McCormis; Warren Pake; Vincent Daniels; Barry Stephan; Fred Long; Stephen Raney; Mark Frank; Jim Gokshen; Forrest Nettles; Jan Conte; Archie & Leah Joyce; and Richard D'Arculei Bradbury—"no relation to Ray" who wrote in rhyme.

It's pretty hard, but, gee whiz,

I know the answer to your quiz:

It's occurring inside the saucer

Where the ghost man tried to waltz her.

THE ATTACK OF THE 50 WOMAN

First to figure out that last issue's mystery photo was from **THE BLACK SLEEP** (the last name of one of its principal players, Taboroff—was hidden in the anagram **SLEEP LAB FOR FAT TIM CREEP**) was Carl Cavalli.

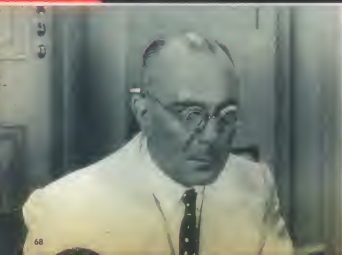


As for this time, can you identify the shadow on the wall? If not, all the necessary words are contained in **TO HOLD THE LOW GRIP OF TORS HACS!**



HALL OF FLAME

**Never To Be Forgotten Faces
in the Horror Hall of Fame**



Above, Christopher Lee in recent role: **HORROR HOTEL**. To the left, Geo. Zucco, now several years dead, as he appeared in 1938 in **ARREST BULLDOG DRUMMOND**. To the right, the right honorable Mr. Magnificent—The Immortal Lon Chaney, as the unforgettable Quasimodo in **THE HUNCHBACK OF NOTRE DAME**.



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author of STRANGEST OF ALL



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(Continued from page 9)

was told by Roger Corman, director of THE RAVEN, in which he starred with Lorne & Price, that he must wear a long velvet cape, "an immense garment which seemed to weigh a ton." When he suggested to Mr. Corman that he would look much more sinister without it, Corman just looked at him and said, "Wear the cape, Boris." And as Karloff said in the article, "So, that was that." Anyone who is a true Karloff fan, and follows his career closely, knows that Mr. Karloff for years has suffered from a bad back. You yourself, Mr. Ackerman, mentioned in your article "The King & I" (No 23) how shocked you were to see "how truly bent he is in real life." I cannot understand how a young director like Roger Corman, who is noted for some only fairly passable horror films, could have the gall to insist upon having a 75-year-old Star, hailed for

OUR KING, KARLOFF I



ALFRED SHAME -

● PORTRAIT BY ALFRED SHAME

years as the King of the Horror Films, stagger around a set in silent pain I am not going to dare you to print this as I know how you feel about "I dare you" letters but I think that the incident in question is one Horror too big to be overlooked.

FRANKIE LARKIN
HOLLYWOOD, CALIF.

THE PIT & THE PINWHEEL

I have had it I cannot stand by & allow the reputation of one long dead suffer, let alone be made the object of jeers & contempt. A recent article in an inferior monster journal has prompted me to write this to you, the world's voice in such matters. Remember Edgar Allan Poe? No, I don't refer to the Poe the movies convey; I mean the master of the short story, the patriarch of American poetry, the author of the world's earliest short novel ("Narrative of A. Gordon Pym"), and our only true literary genius.

Do producers turn the life of Christ into a low comedy? (Shh! Don't give them any ideas!) The works of Mr. Poe are the Bible of weird

famous monsters of filmland

THE "EDGAR"



● Precious Porcelain Statuette, Patterned After Poe, Awarded Annually by Mystery Writers of America.

tales and should be respected as such; yet early in '63 we were treated (?) to a mistake called "Edgar Allan Poe's THE RAVEN." Edgar Allan Poe—?!? Anyone who saw the movie can testify that Poe probably reviled in his grave so much that they started calling him "pinwheel Poe."

It stood next to AIP's prey, Jim Nicholson, on the set of THE RAVEN during the last days of its shooting, and Jim remarked to me as he observed the filming of a farcical sequence. "We meant to make this a broad comedy, but—I'm beginning to believe we'll have to film an extra scene at the end where Poe is sitting on his grave and he starts to spin around!" This is the gospel truth, not a made up story to suit the occasion, I have begun to fear, and express my fears, that a whole generation of non-reading movie-going people will wind up with the impression that Poe was the Clown Prince of the macabre, but as long as the pix make money—we're doomed. Believe me, if ABBOTT & COSTELLO MEET EDGAR ALLAN POE were possible today, somebody would be filming it for the Almighty Dollar—not art's sake. Remember A & C MEET DR. SHECKLE & MR. HYDE?

HOUSE OF USHERS was superb; Price deserves accolades & roses, Matheson's script was fine, not deviating too greatly from the original. Price and unequalled special effects redeemed PIT & THE PENDULUM. I will not discuss the remaining 3 films—they were not Poe I await the next one but can't get straight the title. Is it THE MASQUE OF THE RED DEATH or are they reneaming it THE MASK OF THE RED DEATH? Believe it or not, a "masque" is not the same as a "mask." A masque is a celebration; in Poe's story it meant the party thrown by Prince Prospero which ended in death for all who attended save the Red Death itself.

MICHAEL FRISBIE
CLEAR LAKE, IOWA

THAT LAD VLAD

The Dracula article was particularly welcome. However, you erred in suggesting that Von Madsen is the Count's first name. It isn't a name at

(Continued on page 72)

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OCTOBER 8, 1964



ISSUE NO. 6 (SHOWN ABOVE) INCLUDES: THE ROBERT TAYLOR STORY, THE PHANTOM, CHARLIE CHAN, WESTERN HALL OF FAME, TOM TYLER, THE AGE OF STUNTMEN, HOLLYWOOD THRILL FACTORY, AND THE CAREER OF RED SKELTON

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Early fortune tellers passed their readings of the shapes and lines of the hand to the next generation and that generation to the next—each generation interpreting these clues in the light of their times. Leona Lohman, in THE KEY TO PALMISTRY, gives her meanings to the shapes of hands, the mounts, the major lines, the minor lines and all the other variations of the palm. 95c



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(Continued from page 70)

WANTED!



More Readers Like JULI REDING!

(Photo by R. Fred Schweitzer, courtesy Robert Gibbons.)

all but a title. See chapt. 3 of the novel, where Dracula says: "Who was it but one of my own race who as Voivode crossed the Danube and beat the Turk on his own ground?" What was his real first name? Vlad, without a doubt. Vlad Dracul, or Draculescu ("Vlad the Devil"), was Voivode (ruler) of Wallachia (1435-1446); he fought the Turk with the Hungarian patriot, Janos Hunyadi, and is obviously the "Vivode Dracula" referred to. He is sometimes confused with his son, Vlad Tepes ("Vlad the Impaler"), who was also Voivode of Wallachia (1456-1462), and who was notorious for torturing 20,000 persons to death in 6 years, largely by impaling them, thus earning his nickname while successfully suppressing crime (albeit all his victims can hardly have been criminals). About 1476 he was restored, only to be assassinated a few weeks later. The saga of the 2 Vladis would make a real spectacular for some enterprising filmmaker.

E. NELSON BRIDWELL
OKLA. CITY, OKLA.

Mr. Bridwell writes with such conviction that he almost convinces us He Was There!

CASTLE OF FRANKENSTEIN REVISITED

Concluding the "Tussle of Frankenstein," perhaps the world's first serialized answer to a letter, touched off by "Son of Dr. Thomas" last issue. On p. 51 of the 3d issue of Castle of Frankenstein, the editor states: "If anything started the horror-movie magazine idea, thanks are due somewhat to a number at European movie periodicals which, in a period of ten years, devoted certain issues mostly or entirely to covering filmic fantasy in general." GOF's editor should know—as the first issue of his Journal of Frankenstein, direct lineal predecessor of Castle of same, he reprinted a portion of Peter John Oyer's famous "Patterns of Horror" series . . . the easy way, by simply rephotographing the original pages. He did not acknowledge that those original pages came from the British publication "Films & Filming." He ran part 1, "All Manner of Fantasies," from their June 1958 issue, failed to follow up with

the equally excellent pt. 2, "Some Nights of Horror." (GOF's loss was FM's gain.) Note, in passing, that Warren's first issue was out in late Jan or early Feb. '58, publisher Beck's first filmsterzine did not appear until late Aug. '58 or early Sept. FM obviously could not have been inspired, at the beginning of 1958, by an article in a British magazine that didn't come out till half a year later but it is our thought that Journal of Frank just might have been inspired by our trailblazing. Incidentally, there was nothing tawny, gummy, kookie or larsoat about the treatment of imagi-movies in the "Films & Filming" horror articles of all foreign filmmagazines of which we are aware; we wonder, then, when & where publisher Beck got notions for nonsense like "The Return of the Son of the Bride of Frankenstein," "Operating Table of Contents," "Ghastly Mail," "Carrier Bat," "Naughty Moviekeeping Seal of Approval," "Oracula" (the paws that refreshed, etc.) All sound vaguely familiar, reminiscent of the early days of FM? We wonder what foreign filmings inspired that sort of humor? Continuing his argument that FM didn't start something, Beck contends: "Going back even further, we have a number of one-shot horror-movie mag attempts evident from 1839 thru the early forties. In fact, in a number of instances, nationally known movie publications like SCREEN STORIES have spent, at times, almost entire issues covering the fantasy-horror film scene." In the early 40s, I was working in the Academy of Motion Picture Arts & Sciences (pre-1967)—you'll find my name listed on the Staff of the Players Directories in the years just prior to World War II and among other jobs I had much to do with the Still & Magazine Dept.—the Library—of the Academy. Somehow, I must have missed out on that spate of great one-shot horror-movie mags that new, nearly a quarter of a century too late, I learn about! I could scarcely have been inspired by something I never knew of before; I certainly am dejected to realize that what Wolheim, Moskowitz, Richardson, van Cigt, Broadway, Pohl, Barrett—everybody who has ever seen it & compared it with their own or others—what they have considered to be the greatest collection of science-fantasy on the face of the earth, is significantly lacking common items well known to Cal Beck. I have here, within easy reach, a couple dozen issues in the 30s & 40s of mundane filmings such as "Screen Stories," "Movie Story" & "Screen Remances," purchased deliberately because they feature such fictionalizations as "The Mad Ghoul," "The Mummy's Ghost," "I Walked with a Zombie," "The Picture of Dorian Gray," etc., but these cannot be the publications to which Cal refers because in no case is the fantastic or horror element dominant. Take "Screen Stories" with the 5500 word version of MINGET JOE YOUNG: it has only 3 stills, not one of which even shows Joe!! The rest of the stories in the issue are about plain pictures (8 of them) like MANNHOLE, MASSACRE RIVER, JESUS AND NOT WANTED. Believe me, when I learned from Cal what I was missing, I raced thru my whole house, from cellar to attic, kicking every collector's item in all 10 rooms (plus 3-car garage jam-packed solid with sagging shelves). I got my ace filmster scout, Dan Levitt, on the phone to talk him out. When he heard what it was all about, he had one simple succinct comment: "Nuts! There aren't any such mags, according to Dan; and I am inclined to agree. But, on the other hand, devoted as my life has been to METROPOLIS, up until a year ago

(Continued on page 76)

GIFT CATALOG

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Anatomy Chart included!

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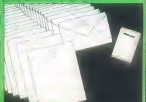
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(Continued from page 72)

I didn't know—didn't dream—there was a publication called "Metropolis Magazine." So—anything is possible, I suppose. But—For many years Hugo Gernsback in his predecessor of "Amazing Stories," SCIENCE & INVENTION, ran a standing offer of \$21,000 for Proof of Psychological Manifestations. (A sizeable sum even by today's inflated standards. It was truly impressive in the 20s when a dollar would buy several times what it will today.) As far as I know, no medium ever collected any of the money for a satisfactory demonstration. I am not a corporation with that kind of money to lay on the line but it would be worth \$25 to me personally to learn the names & dates of the "number of one-shot horror-movie mag attempts evident from 1939 thru the early forties." Calvin Thomas Beck, this is your Golden Opportunity knocking; your easy opportunity to pick up a cool quarter-bill and at the same time perform a signal service for your readership & all monsterdom. My interpretation of "a number of attempts" would be 4 or 5 but even the earning of ONE will satisfy me that you've earned the \$25. However—! Even if Beck does surprise us all & come up with a "prehistoric" title unknown to the experts, I will not accept that—nor do I believe will any reasonable person—as proof that FAMOUS MONSTERS was but imitating earlier efforts. Hugo Gernsback himself, in Aug. '23, put out what he called the Scientific Fiction Number of SCIENCE & INVENTION, an issue featuring a science fiction painting on the cover and 6 "scientific" stories within in addition to the regular contents of a vast variety of scientific articles. But nobody ever refers to this as the first sci-fi mag, and it was nearly 3 full years later that Gernsback created AMAZING. What Beck is trying to do is the same sort of foolishness as it, in 1931, when the short-lived MIRACLE SCIENCE & FANTASY STORIES came out, its editor-publisher had pooh-poohed the contention that his publication was in any way indebted to AMAZING STORIES for its inspiration, or that Hugo Gernsback was first, because of the aforementioned issue of SCIENCE & INVENTION or because (perhaps) sometime in 1925, '24 or '23 WEIRD TALES had an issue practically devoted to sci-fi or because around the time of World War I there was, for 3 years in Germany, a fantasy magazine called "Orchideengarten" (Orchid Garden). Warren & I wonder why all these sour-grape artists don't do the gentlemanly thing and give up? Then they could get back to their business of publishing physical culture magazines and we could devote more time to simply going along & producing the most interesting, exciting, ever fresh & timely publication we know how, and being well rewarded if the majority of you continue to like it as much as you indicate you do now. "Mi estas parolito"—I have spoken, FIA.

THE LOUD & THE LAUD

I really think we were entirely justified in telling that loudmouth off (the commu-nah) and I laud your idea of not printing his name so as not to give him the satisfaction of seeing it in print. I am not surprised that you received a letter like that, tho, because most low-brow people have to figure out some method of getting their names in print. "Silver Threats Among the Gold" Very Good with a good ending. "Calling Dr. Caligari"—Bloch's article marvelous, as usual. "Son of Kong"—Moorey! I didn't think it could be done. So many good things in one



• JOHN QUINN

magazine! This one is as good as anything you've run in the past and it's only a continuation (did I say only?) of another article "The Pug & I"—One of the best & most deserved articles I have seen in your mag. Could you tell me whether any of A. Merritt's novels besides 7 FOOTPRINTS TO SATAN and DEVIL GOLL were made into movies? It seems to me the movie makers are missing a bet there (Me too. No, they never made any others Disney or Pal should do his SHIP OF ISHTAR before Italy learns of it! CREEP, SHADOW! should be filmed, and the time is ripe for refilming 7 FOOTPRINTS TO SATAN I sent Jim Nicholson a copy of the book, recently, why don't all of you follow it up with a letter to him at American-International, 7165 Sunset Blvd., Hollywood, Calif. 90046, asserting your vote as a reader of FAMOUS MONSTERS and demanding him to pro-

duce 7 FOOTPRINTS?!! Might work With Lorne as the diabolic villain and Price or Millard as the terrorized victim.)

STEVE FANNESTALK
EVERETT, WASH.

REALLY CARRION ON

There are people who call themselves editors, publishers & art directors who can write words, print pictures & arrange material. When, in 8 cases out of 10, the editors can't write words worth reading, the publishers can't judge any sort of quality & the art director comes up with a debased arrangement, you have your slovenly horror pulps, pulps which tend to reek poorness and drag the general status of a mag like FAMOUS MONSTERS down. It's too bad (Sturgeon's Law: 90% of everything is crud.) They remind me of the carrion-eater, the hyena, who comes slinking along to grind some of the leftovers that the lion has made. Well, needless to say, FM symbolizes that lion and your unworthy competitors the hyena, which leads me to one thing—the merits of your magazine, in fact, the downright sanity of it. The major asset of FM is its ability to improve itself, diversity & go off the very beaten track to please readers.

JOS. MARCHELLO
FOREST HILLS, NY

Want to write us? (As if we could stop you!) Address your comments, criticisms, compliments and questions to—

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One of the true classics of the past 25 years, this motion picture belongs in every serious horror film collection. This version is adapted from a "little known" GREAT of 1945, "WHITE PONGO," a Producers Releasing Corporation picture. The story tells of a mysterious expedition into forbidden jungle territory. Weird scientists leading this search, are looking for the creature that bridges the gap between man and the apes—"The Missing Link." One by one they meet a horrible fate as they discover a strange "White Gorilla." One of the most unusual monsters ever seen in the movies, this huge

ape destroys anything and everything in its path. A truly amazing film. Top talent spared no expense to tell this story. Produced by Sigmund Neufeld, directed by Sam Newfield and photographed by Jack Greenhalgh a most extraordinary cast of players enacted this weird tale—Richard Fraser, Maris Wrixon, Lionel Royce, Al Eben, Gordon Richards, Michael Dyne, George Lloyd, Larry Steers, Milton Kibbee, Egon Brecher and Joel Fluellen. All monster effects were supervised by one of the industry's leading authorities. You cannot afford to miss this superb special. Now only \$4.95.



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A space ship falters in flight and spins to earth with its mysterious monster visitors. A brave scientist battles against time to send the unearthly monsters back to outer space.

ABBOTT AND COSTELLO MEET FRANKENSTEIN



Dracula, The Wolf Men, and even The Invisible Men join forces in this comedy shocker! Watch the dizzy chain-reaction of fun as somebody dreams up the idea of using Costello's "brain" for the monster.

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Gigantic PREHISTORIC DINOSAURS are shown in a battle to the death as cavemen watch, terrified. The prehistoric days come alive again as the unearthly monsters engage each other in battle.

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ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE

FRANKENSTEIN MEETS THE WOLFMAN

BORIS KARLOFF in THE MUMMY



A scientist invents a drug that turns humans into monsters—and Costello gets a dose of the needle! He turns into a monster and hares Scotland Yard on a zany chase after the real madmen! Only \$5.75 for 8mm; \$10.75 for 16mm.



Here's your cup of tea . . . an eerie, spine-tingling, nerve-chilling story of your two favorite all-time great Monsters, Frankenstein and Wolfman will fill your cap with terror and send you to bed to dream of happy nightmares.



In 1932 Hollywood wrapped Boris Karloff in 15 yards of rotting gauze, for 6 hours they sprayed his face with chemicals & baked it with clay. The result: THE MUMMY—a screen horror classic! Only \$5.75 for 8mm; \$10.75 for 16mm.

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THE BRIDE OF FRANKENSTEIN

BELA LUGOSI AS "DRACULA"



In the Amazon jungle a living creature from 150 million years ago threatens a party of archeologists. See the furious spear-gun battle to capture it in the Black Lagoon.



Boris Karloff as The Frankenstein Monster and Elsa Lanchester as his Bride-To-Be. The Frankenstein monster was bad enough, but the Bride now appears as a 7-foot tall horror, wrapped in gauze, ragged stitches scarring her neck!



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DRACULA



FRANKENSTEIN



CREATURE



PHANTOM



WOLF MAN



MUMMY

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MOVIE MONSTER

PHANTOM OF THE OPERA

The mask is off. The mind is new... mad. Frantic eyes peer out from a face etched in horror. Here is all the Ghost of the Paris Opera. Dressed with cape, black tie and tulle, with his companion the sewer rat and lizard. His mask held high. And below, the dungeon window thru which an eerie face watches the outside world—and screams for revenge.



THE HUNCHBACK OF NOTRE DAME. As you start to build this greatest of all Monster characters, you will see not only the physical ugliness, but the beautiful soul that made Len Chaney's performance a great classic. QUASI-MODO, the HORRIBLE, is on the block in the city square. A vicious rope hangs around his neck. His hands are in chains, his throat is parched with thirst. He looks up in ghastly fear at his tormentors.

MODELS

You'll shake! You'll tremble! You'll shudder with delight as you assemble these authentic, life-like kits of the most marvelous monsters that have thrilled and chilled audiences over the past 30 years on the "silver screen." These perfectly scaled model kits are made of styrene plastic by Aurora, quality manufacturer of scale model hobby sets. All models stand 12"

tall and come complete in every detail, just as you see them here. Each model has approximately twenty five separate pieces complete with all the exciting touches. You paint these yourself with quick drying enamel, and when you're finished, the menacing figures seem to come to life and look as if they'll start parading around your room.



THE MUMMY—You'll be delighted at the musty smell of old Egyptian tombs. The real life death-like look with fascinate you as you put the Mummy together. BE CAREFUL how you place the sacred stones that contain the magic signs—or there can be trouble. The snake—but you know all about that... don't you?



WOLF MAN—In all his gory splendor, arms upraised, ready to clutch his next victim. Complete in every detail, this kit when you assemble it... before you run out of the room, is a detailed scale model of "WOLF MAN" surrounded by his favorite playmates.



THE CREATURE FROM THE LAGOON—We dare you to put this one together. Horrifying, straight from the water. Assemble with caution so that you don't stab yourself on the razor sharp claws. Watch the head as you attach it... sharp teeth.



FRANKENSTEIN—This great model is made up of 25 separate parts. When complete it stands over 12". You paint it yourself with quick drying enamel, and when finished the menacing figure of the great monster appears to walk right off the GRAVESTONE base that is part of the kit.



ORACULA—The count of mid-night, hands stretched out in his famous "Terror Stance," looks at you with chilling eyes and grasping hands. Fang-like toothhunger for the taste of blood. In a twisted tree hang two of his favorite hot pets.

CAPTAIN COMPANY Dept. MO-26
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MONSTER MAIL ORDER

DRACULA RUBBER BAT

Enough to scare Dracula himself. This rubber bat comes with a suction cup that when stuck on the wall or laid on the bed will cause nothing but grief to the poor victim who walks in unsuspectingly. Pull price only 75c, each. Circle No. 1



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Giant 15" hypodermic needle that is actually a water gun that can shoot over 20 feet accurately! Be the first in your neighborhood to have this new water gun. Loads of fun. Only \$1.35. Circle No. 2 in coupon

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Gross-out feet are giant due to go on over shoes. Made of latex rubber and horribly painted, these shockish "feet" will frighten all. Create a fist whenever you wear them. Pull price only \$1.00 each foot, or \$2.00 for a complete pair. Circle No. 3



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These colorful rubber claws fit right over your hand like a glove. Enough to scare the wits out of your victim. (The werewolf on the cover can't leave it wearing them.) Pull price only \$1.49 each hand, or \$3.00 for a complete pair. Circle No. 4 in coupon



WEREWOLF BREN RING

A sleek-looking ring that is worn on the finger. You blow into it and give out a terrific whist that makes the sound of a powerful roar. Re-creates the "cry of the werewolf." Perfect for secret club members. Only \$1.00. Circle No. 5



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This easy-to-read booklet shows how you can create realistic supernatural effects in your own living-room without special props. Turn out the lights and watch these chiller-diller situations unfold before your family & friends. Ten great tricks. Only \$1.00. Circle No. 11 in coupon



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As you write with this secret red ink, the writing will disappear in front of your eyes. When you touch your message you will have a black that all eyes can see. It is not the sponge in developing fluid and rub it across the paper, and your writing will appear. You will have time to read the message and then it will disappear again. You get the complete set: A writing pen, vanishing ink, developer and a sponge \$1.00 Circle No. 8

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SHOCK MONSTER

Here's a mask that will shock people out of a year's growth! Keep green skin, black twisted hair, yellow teeth and a staring eye make this one of the most horrible characters ever created in rubber. Only \$2.00 Circle No. 13 in coupon



NEW!

GIRL VAMPIRE

A white-skinned man street with long black hair and big red lips. Perfect for girls who to wear when scaring family and friends. Men will have fun wearing this to scare ball collectors. Only \$1.49 Circle No. 19



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A new mask just created in answer to the many requests we've had for a replica of the werewolf character now so popular. Featuring the corny, colorful, hairy-type face with mouth open showing more razor-sharp teeth! Only \$1.49 Circle No. 20



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A big blue-green eye in the middle of the forehead! Nothing like it anywhere! Walk down the street with this mask on and watch the people stare. Invaluable also allow you to see out of both your eyes. Only \$1.49 Circle No. 21



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Easy Parachutes complete with thread lines. Small scale model of the real thing in all white nylon. You get 3 parachutes for only \$1.00. Circle No. 22





GHOUL

Green and yellow ghoulish looks as if he just rose up out of the earth! Enlarged ears and mouthful of horribly large teeth, plus droopy, sunken eyes make this new mask a collector's item! Only \$1.49 Circle No. 11

FAMOUS MONSTERS mail order department features exciting items for true monster-lovers, at low cost. Many thousands of readers have already ordered masks and other monster merchandise—and are now busy scoring friends and family alike!

All masks are Hollywood-type, made of extra heavy latex rubber, full-faced and flexible. They actually wave with the face, producing a most life-like appearance. Plus, loosely on all faces, goes over the top of the head. It's easy to order the masks and other items; just circle the number of each item you want in the coupon at the bottom of this page. Print your name and address clearly, then mail coupon with the full payment for all items ordered, plus 25c to cover postage and handling in most cases, the 25c pays for only part of the postage. **WE PAY THE REST!** All merchandise guaranteed. Sorry, no C.O.D.'s.

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Horrible, greenish Over-the-head mask covers entire face, needs no plastic to keep an terrific shocker. With yellowish & red features. Looks just like real Hollywood kind, with jelly skin and scales like tin. Very scary! Only \$2.00 Circle No. 12 in coupon



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Instant black hair and a mouth full of gorilla teeth make this one mask a real horror creation. Be the King Kong of your neighborhood. Only \$3.49 Circle No. 16

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COVERS ENTIRE HEAD!

This horrifying heavy rubber mask was worn by our Frankenstein on the cover of Famous Monsters #1. It's the Super De-Luxe version of our Frankenstein face mask and covers the entire head. Impossible to tell who you are when you wear this eerie green Hollywood shocker! Has red lips, scars and silver bolts on neck & forehead. Black hair. Only \$3.98 Circle No. 17.



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SIDE VIEW



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Greenish, bumpy skin, hollows of famous Khartoum, covered with writhing bandages. Eerie, yellow teeth & blue-green eye sockets.

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A story as real as 20th Century American screening into the streets. Here is a novel of the future as real, that fear descends often like a nightmare, a radio presentation by Orson Welles caused a national near-panic. One of H.G. Wells' best stories.

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These hideous triffids, assuming the roles of the world. A long process, each begins at - a man screams at his house. There is a terrible silence in the city, the streets are totally deserted. The one voice that breaks the silence is the strange rustle of the triffids in search of man.

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Witchcraft in the 20th Century. The 'Ley' he thought it was absurd for his beautiful wife, to believe in black magic. He made her throw her picture, chains, amulets into the fire. Then his troubles began. Scarily the most frightening and the most convincing of all modern horror stories.

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Ghosts, werewolves and vampires are, of course, real beings - are they? The dread of the devil by night - or do they exist? There is an absolutely authentic, scientific study of that which made man not only believe, but behave as though they were... ghoul, werewolves and vampires.

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For those who enjoy the best in horror... stories by Poe and Lovecraft. For those who enjoy all-best masterpieces... stories by De Mopassant and Stephen Crane. For those who enjoy the sinister in science fiction... stories by Bradbury and Sturgeon. These weird masterpieces.

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Moreau... the name was familiar. A brilliant surgeon who had been forced to leave England when the story of his own experiments was a common public. And now he was here, on this forsaken island... What could it mean, these cries of live animals, a locked enclosure, a notorious vivisection, and these crippled, and distorted men?

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"FEAR exists. It exists in the shadow of a lonely night, in the unexplained house and the haunted tomb. It is at home in all the dark places, including those of the human mind and there are those who we must admit its pressing presence, its shadow-edge in existence in order to make our own more bearable. It forms the basis of all my work."

CIRCUS OF HORRORS



A ruthless surgeon... creating monsters for his own fiendish ends. Behind the glittering facade of his famous circus, a sinister scientific surgeon built a world of horror, probing deeper and deeper into the mysteries of his craft.

THE SHRINKING MAN



The man's name was Scott Carey. Eighteen months earlier, he had begun to shrink, and as doctor in the world could stop it. He was six inches tall the day the Black Widow spider swung down from the shadows and came scrambling across the concrete at his feet. Spiny legs...

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It was a weird theme. The criminologist and the psychiatrist had agreed that the Ripper, who had preyed on London's women, was nothing but a madman. Another 'criminal mind' as his story moved into the full pattern. The theory led them to a wild and shocking party.

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Red Sealing's Triangle W: Witches, Warlocks & Werewolves. These horrifying tales for the demon in you collected by the man who wrote 'Twilight Zone'. Witches have evil Werewolves have evil Werewolves have evil Werewolves have the last word!

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who knows — how to catch a vampire! The ghoul keepers want must! How to really own a woman in hell! And what lurks in the hearts of men? The Ghoul Keepers know and so will you, when you read this collection of nine stories.

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Have you ever considered making a deal with the devil to get your most desperate desire? And not finally end to pay the score? Here is a collection of 12 terrifying tales about those who did — and those who succeeded.

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Here is a great story of children born to a lonely, unknown world. Blazing a new trail, this could be our most terrifying horror story. The terrifying original story that was made into the hit movie — one of the outstanding films of the year. Enough to scare the bravest reader!

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A tale of piercing terror about the agony of a poor victim who cannot escape the strange mastery of an egomaniac producing unknown horrors. A graphic and unusual short novel of weird and chilling characters that seem absolutely real — by a new author of frightening tales. Don't miss this!

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Another great modern horror story by Theodore Sturgeon — one of the most exciting authors of the terrible tale. Here is a short horror novel that reaches a haunting intensity. A brilliant novel of modern times that will play fantastic tricks with your imagination. The best from the master of fantasy!

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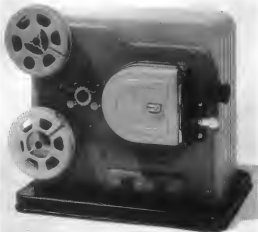
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YEARBOOK

- ☐ #2 (\$1)
- ☐ #7 (\$1)
- ☐ #8 (\$1)
- ☐ #9 (\$1)
- ☐ #10 (\$1)
- ☐ #11 (50c)
- ☐ #14 (50c)
- ☐ #15 (50c)
- ☐ #16 (50c)
- ☐ #17 (50c)

- ☐ #18 (50c)
- ☐ #19 (75c)
- ☐ #20 (50c)
- ☐ #21 (60c)
- ☐ #22 (60c)
- ☐ #23 (60c)
- ☐ #24 (60c)
- ☐ #25 (60c)
- ☐ 1963 ANNUAL
- ☐ YEARBOOK (75c)
- ☐ 1964 ANNUAL
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WE ARE THE MUSIC
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teachbug
and
sprout



A close-up photograph of a green praying mantis. The mantis is positioned diagonally, with its head at the top left and its body extending towards the bottom right. Its long, segmented body is a vibrant green. Its most prominent feature is its pair of front legs, which are raptorial and held in a prayer-like position. These legs are a lighter, yellowish-green color and are firmly gripping a small, brown, segmented insect. The mantis's head is turned slightly to the left, showing its large, compound eyes and long antennae. The background is a soft, out-of-focus light purple or lavender color.

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bite
the
hand
that
scans
for
you!**